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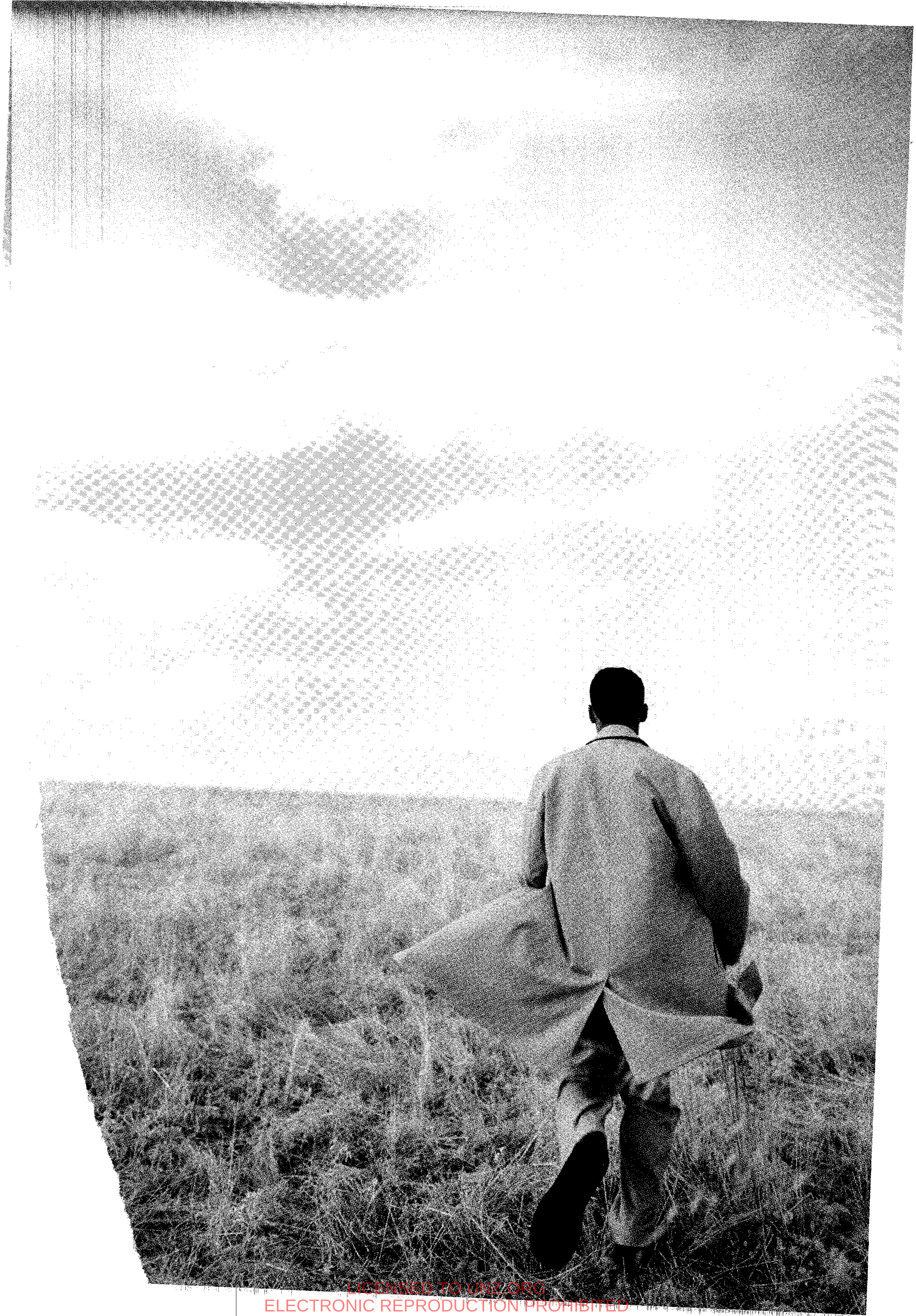

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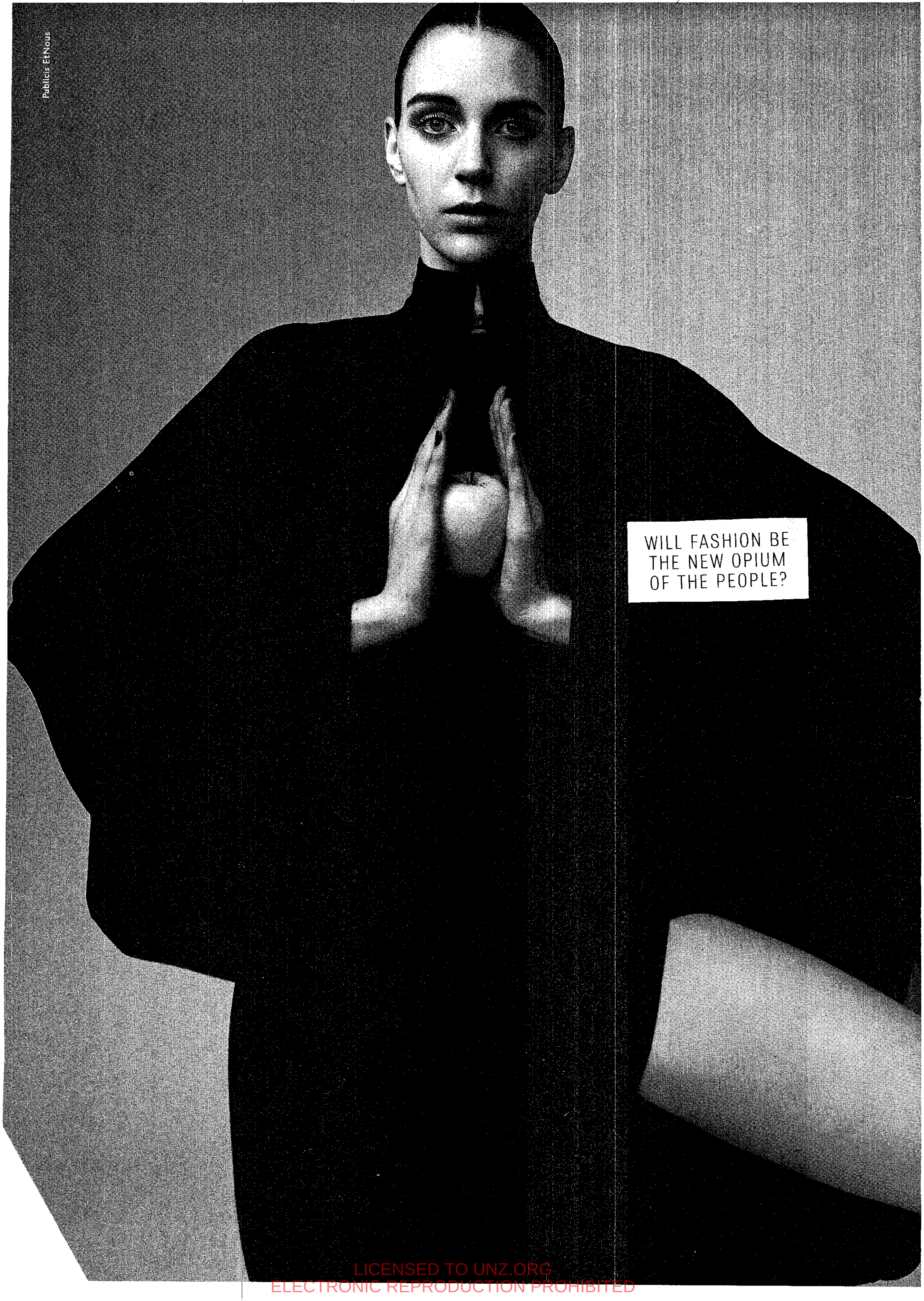
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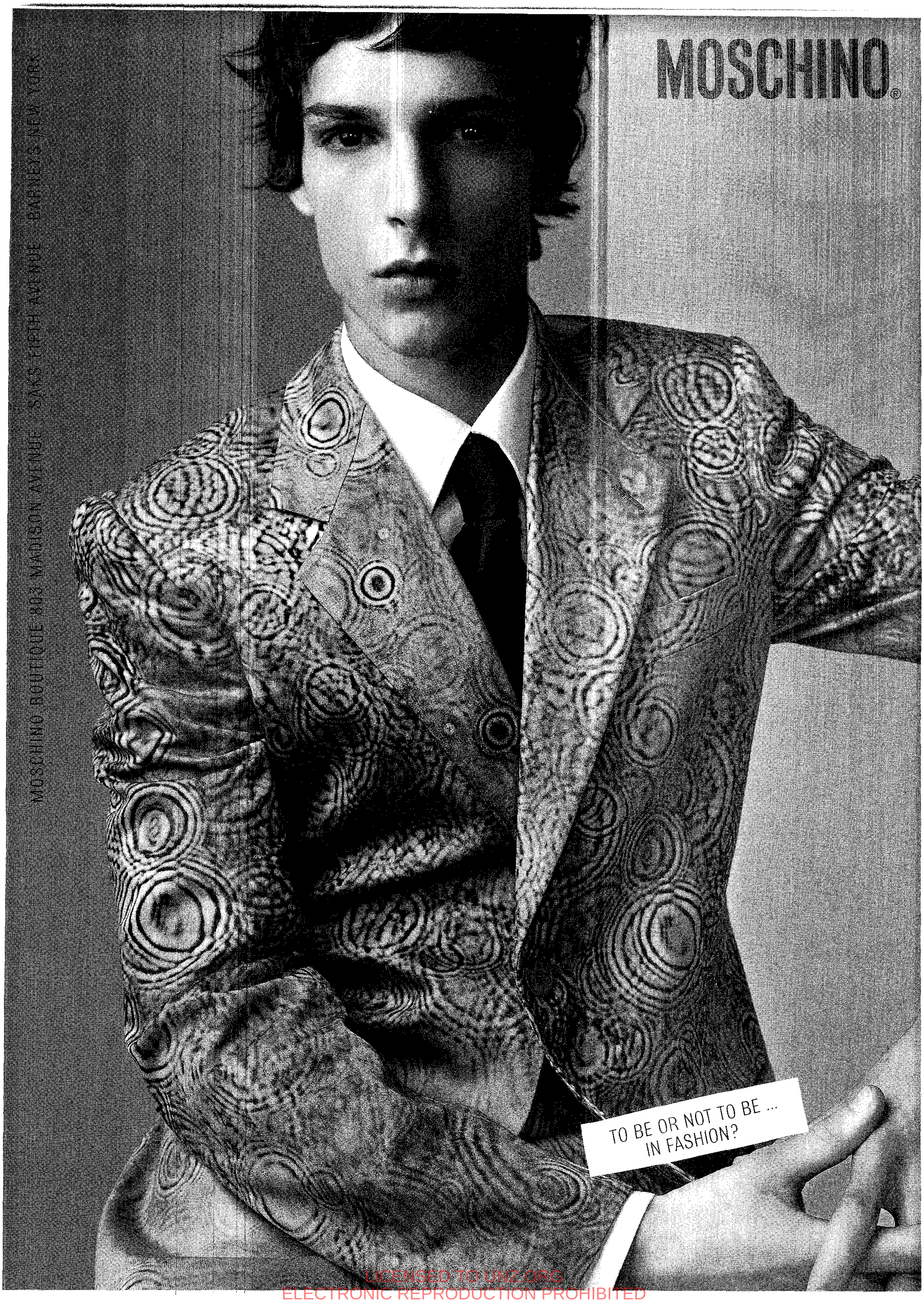
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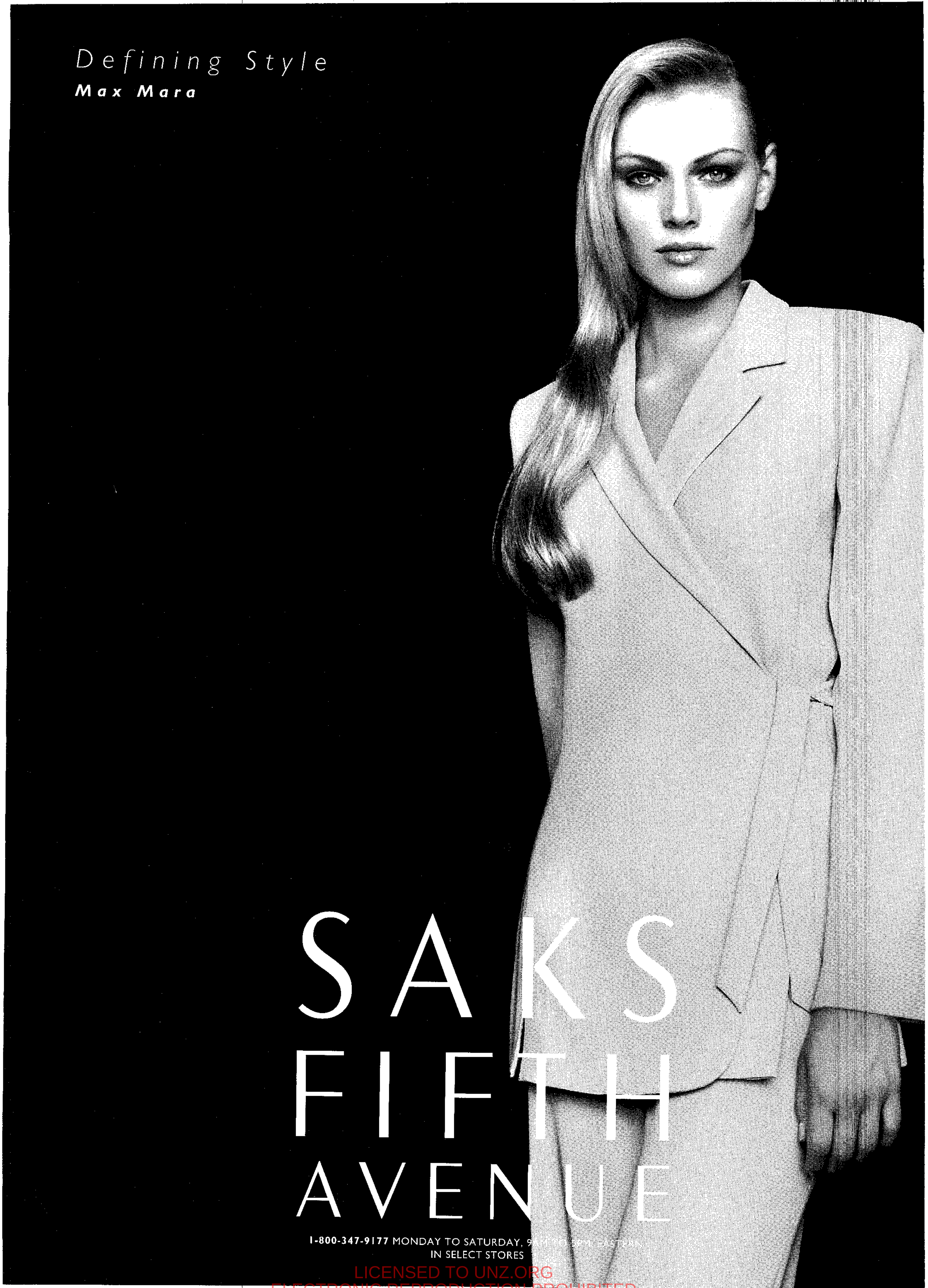
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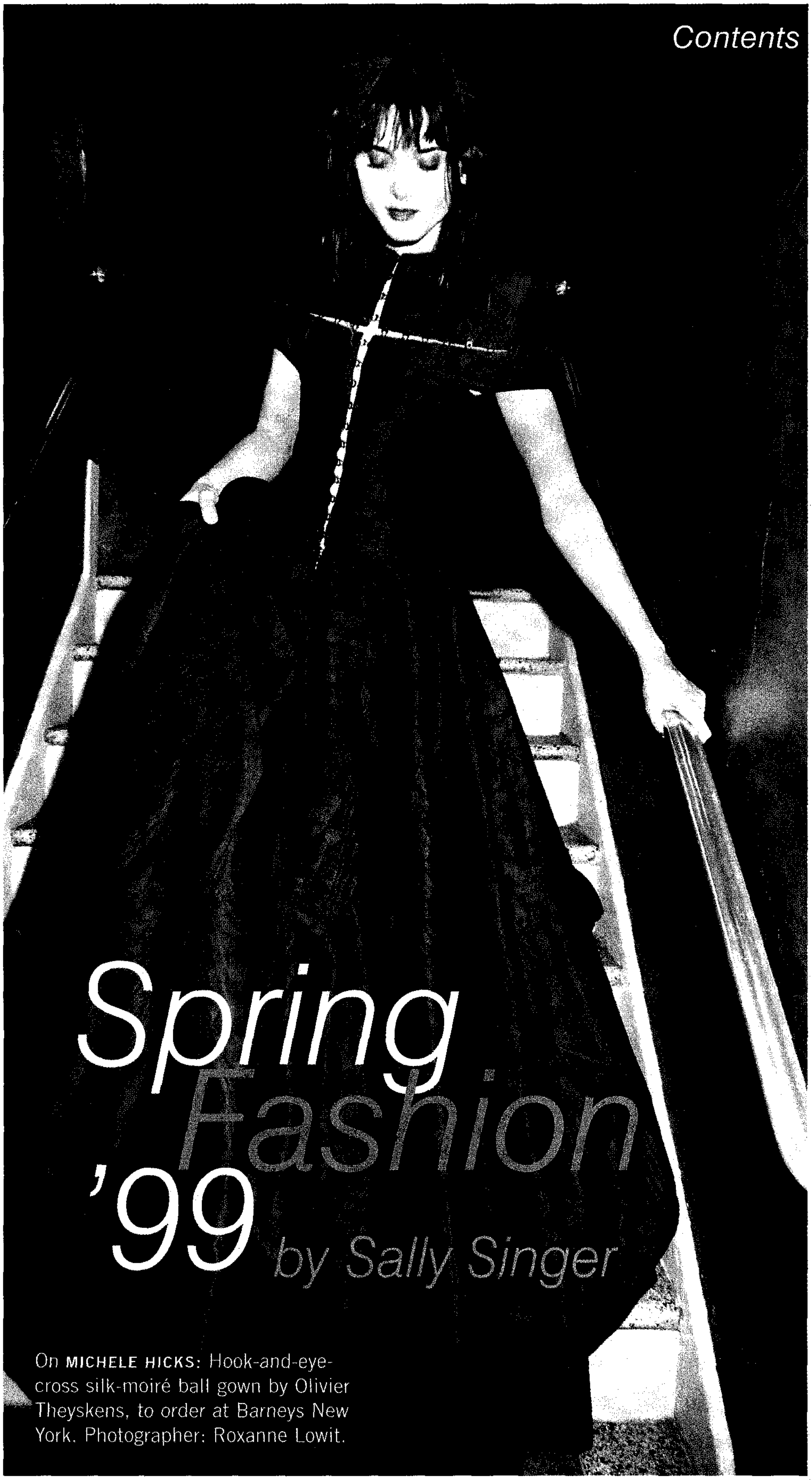

Spring Fashion '99

by Sally Singer

On **MICHELE HICKS:** Hook-and-eye-cross silk-moiré ball gown by Olivier Theyskens, to order at Barneys New York. Photographer: Roxanne Lowit.

44 *Lawbreakers*

In a city where some new rule seems to get in your face every day, at least it's still legal to be defiantly chic

52 *To Dye For*

A slice of brilliant color, strategically placed, can turn stylish neutrality into an electric fashion statement

58 *The Hottest Dish*

For a soigné affair where anything goes, join the likes of Foxy Brown and Donovan Leitch, Ute Lemper and Alan Cumming . . . and Karen Finley (for dessert)

70 *Girl Scouts*

A fresh-faced platoon in summer-camp classics—cotton shirts, A-lines, khaki shorts—scopes out the town with urbane field guides: Jean-Georges Vongerichten, Linda Stein, Holly Solomon, and more

78 *Sight Gags*

From Michael Kors's chin-hugging turtlenecks to Geoffrey Beene's asymmetrically long-waisted skirts, these clothes tell tall tales

84 *East Side Stories*

To denizens of Alphabet City, high style translates into hip yet unpretentious, structured yet eclectic, seriously considered—yet whimsical

94 *The Wanderers*

Their lives may be all about high fashion, but folks who spend their days and nights on the go for the industry keep things simple with stretch-wool shirtdresses and cargo pants

100 *Bureau Betak*

By Joshua Levine

Designing not the clothes but the shows, Alexandre De Betak is the calming eye in the center of the runway storms

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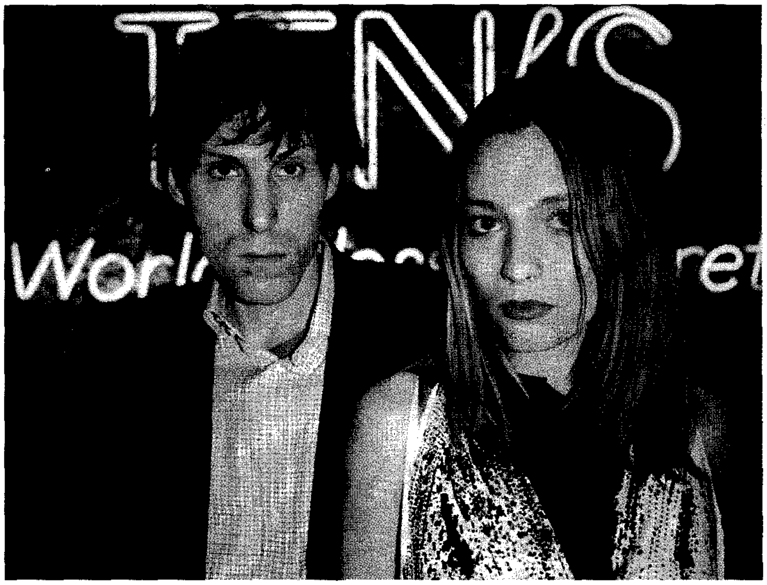
Cover: Stephanie Seymour, photographed by Steve Hiett at the Mercer Hotel wearing three-button cotton jacket, $845, cotton trousers, $405, and sheer silk tank over cotton tank with floral imprint, $435, at Helmut Lang New York (tank also at Saks Fifth Avenue). Toe-hoop kid-leather mule by Gina Couture, about $498 at Saks Fifth Avenue. Styling by Franciscus Ankone; hair by Max Pinnell for Bumble & bumble, New York; makeup by Glen Marziali.

Contents February 22, 1999



On **MARLON RICHARDS:** Charcoal-with-lime-pinstripe wool suit, $995, and cotton double-check button-down shirt, $125, by Tommy Hilfiger. To order: 800-888-8802.

On **LUCIE DE LA FALAISE:** Paliette photo-print panel by Martin Margiela, $555 at Barneys New York and IF Boutique. Photographer: Alex Antitch.

Cue

103 Elmore Leonard keeps his *Cool;* an Iguana returns

Misc.

Letters **12**
Intelligencer *by Beth Landman*
Keil and Deborah Mitchell **17**
New York Competition
by Mary Ann Madden **145**
Guardian Crossword **140**
'Cue' Crossword
by Maura B. Jacobson **142**
Classified **133**
Strictly Personals **139**

Gotham

21 Little Rickie is dead; is Trinity Church a real-estate robber baron?

28 Gotham Style
L.A. is dyeing (and cutting, too), and New York couldn't be happier; Ruben Toledo's travel sketchbooks

Departments

32 The National Interest
Michael Tomasky
When the GOP veered off the deep end—and how it all might have gone differently

34 Media
Michael Wolff
On the Web, all me, all the time: Webcams offer the ultimate in product placement

40 The Culture Business
Jennifer Senior
Shorter runs have brought a bigger-than-usual gaggle of stars to the stage

138 The Underground Gourmet
Joseph O'Neill
Mexico meets 14th Street in kitschy but honest El Rey del Sol

Marketplace

110 Smart City
Shyama Patel
Feelin' groovy in SoHo's trendiest boutiques

112 Sales & Bargains
Shyama Patel
Surplus economies: drab's back

The Arts

114 Movies
Peter Rainer
Message to Kevin Costner: return to sender; Mel Gibson's crazed *Payback*

128 Theater
John Simon
A freshly conceived *Death of a Salesman* (and Brian Dennehy's outsize Willy Loman) does well by Arthur Miller

131 Art
Mark Stevens
At the Guggenheim, Picasso's disturbing, war-darkened work from 1937 to 1945

133 Classical Music
Peter G. Davis
Valery Gergiev breathes life into Avery Fisher Hall

135 Television
John Leonard
Lauren Bacall and Dr. Kildare, together at last

137 Pop Music
Ethan Smith
Hedwig rules: glam rock's first great cast album

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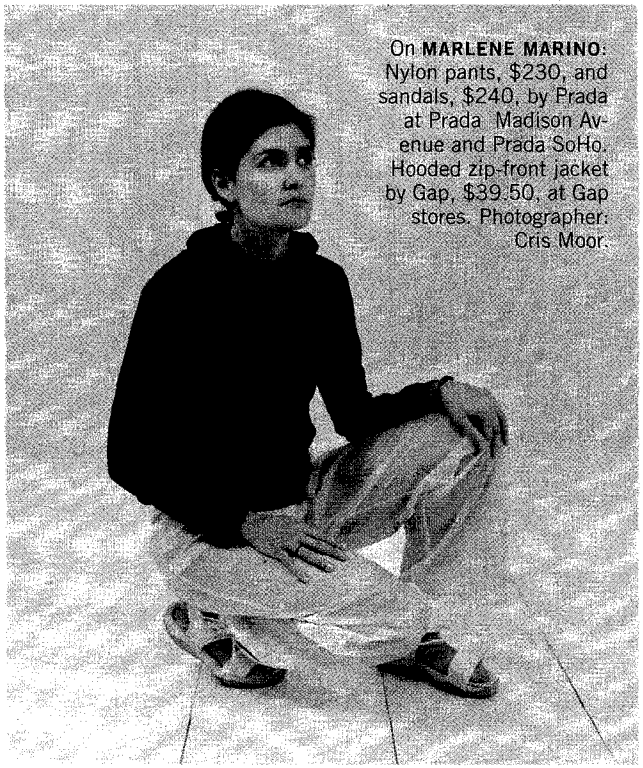

On **MARLENE MARINO:** Nylon pants, $230, and sandals, $240, by Prada at Prada Madison Avenue and Prada SoHo. Hooded zip-front jacket by Gap, $39.50, at Gap stores. Photographer: Cris Moor.

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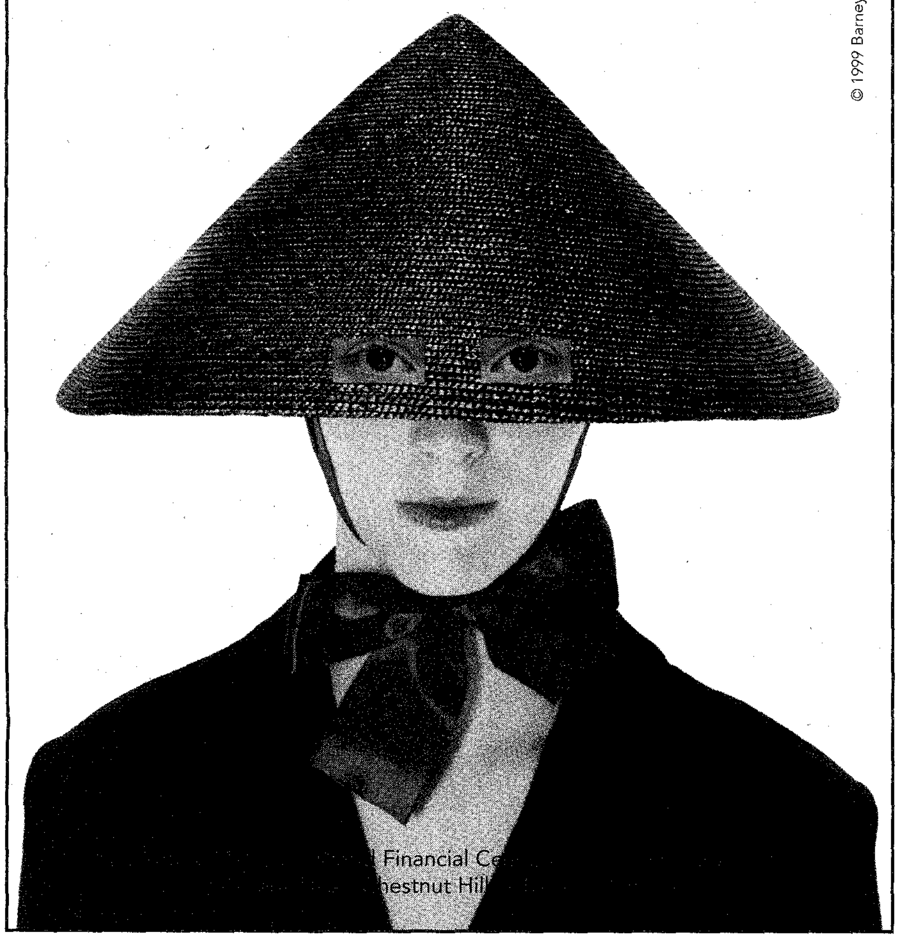

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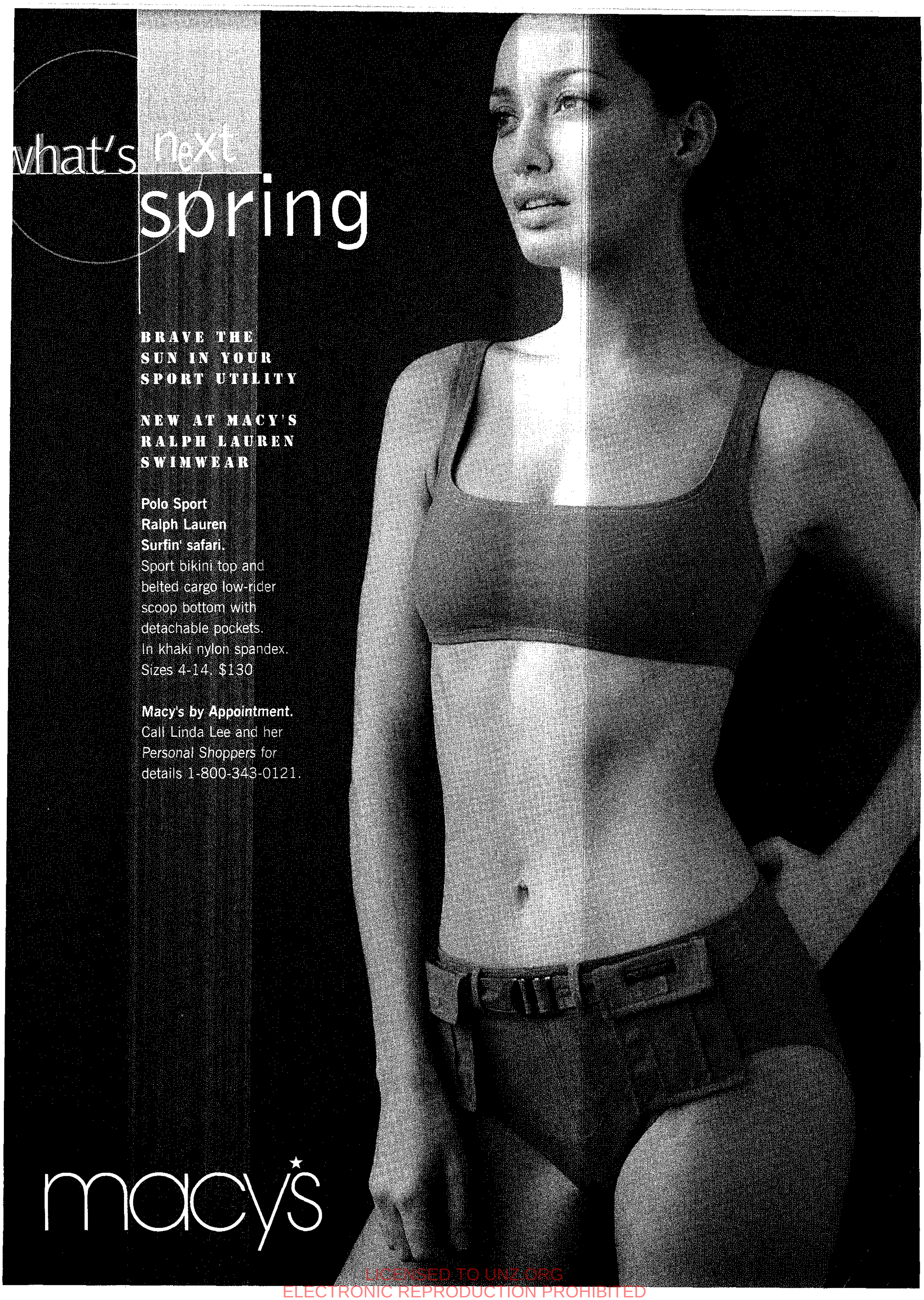

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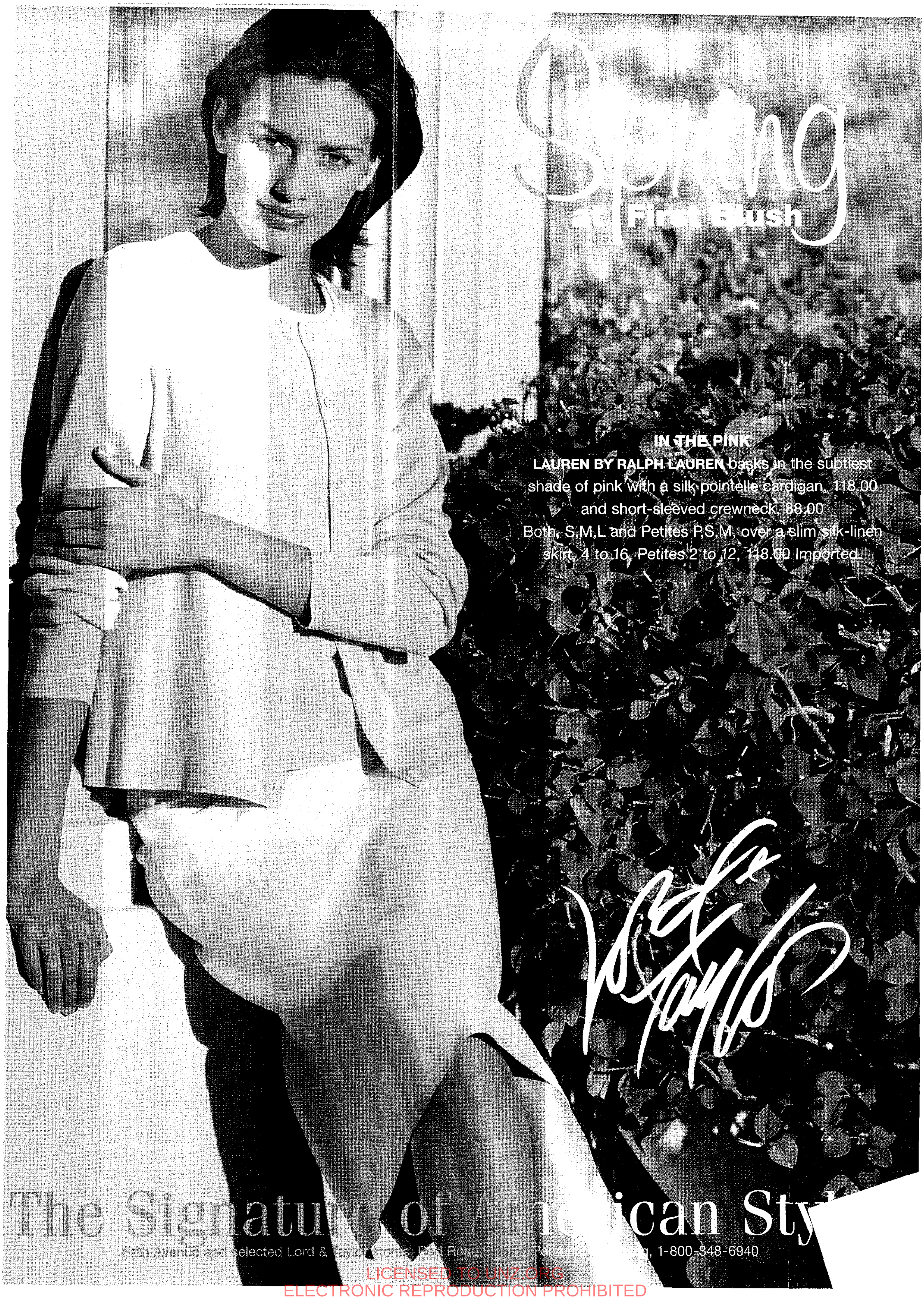

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Save Our City

Suburban mentality or quality-of-life crusade? New Yorkers are divided about whether community protests are necessary or NIMBYish.

WHILE NEW YORKERS HAVE a long and rich tradition of neighborhood activism against unwanted development, they have a much broader and deeper tradition of neighborhood volunteerism to improve their surroundings ["Manhattan: The Suburb," by Sasha Abramsky, February 1]: cleaning up parks and streets, helping youngsters and seniors, working with HIV-positive groups, running more than 1,000 volunteer feeding programs, reclaiming the environment, mobilizing against drugs and crime, and scores of other self-help efforts citywide. It is this kind of work that truly represents the vast majority of more than 12,000 block, neighborhood, civic, and other resident volunteer groups throughout the five boroughs. To paint nineties activism as all NIMBYism or wannabe suburbanization is to ignore the year-round efforts of more than a million New Yorkers in 413 separate neighborhoods and their (much-better-selling) brand of solid, practical activism—generally more rolling-up of sleeves than protest.

Michael E. Clark
President
Citizens Committee for New York City
MANHATTAN

I WAS SORRY TO SEE THAT *NEW YORK* MAGazine's coverage of the battle against Toys 'R' Us gave voice to the company's efforts to smear the neighborhood and failed to explain the neighborhood's valid objections to the store. This was always a fight about size and noise. Neighbors did not want a large department store with late hours and constant truck traffic to destroy a quiet residential community. In the beginning, representatives of the neighborhood approached Toys 'R' Us and asked them to curtail opening hours, limit the use of loading docks, and restrict signage. It took the united effort of residents and elected officials to prove that zoning laws prohibited a store on the scale proposed by Toys 'R' Us. When Toys 'R' Us was denied the huge enterprise it wanted, it pulled out of the location and Eli's moved in with a more modest, legal-size facility.

Rep. Carolyn B. Maloney
WASHINGTON, D.C.

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YOUR FINE ARTICLE ON THE NEW ACTIVISTS understated the role these people play in substituting for understaffed and sometimes incompetent city agencies. Keith Galloway, whom you profiled, nearly single-handedly forced Volunteers of America (VOA) to accept a community advisory board for a poorly conceived SRO for homeless people with AIDS on West 20th Street that has been under way (and incomplete) since the Dinkins administration. VOA admitted to this advisory board that the upper-story brick walls it built were structurally unstable and had to be demolished. Galloway's work helped to forestall a possible tragedy. If the city government were doing its job in overseeing such (literally) shaky projects, the new activists could focus on their contributions to the great industries—finance, transportation, design, research, education, the media—that make Our Town.

David C. Major
MANHATTAN

I WAS AMUSED BY THE TONE OF SURPRISE employed in your article, especially in the pull quote that reads: "Developers and businessmen are having to answer to a new corps of self-appointed turf police, and they're not happy about it." Of course they aren't happy. The real-estate industry does not want people living in Manhattan with any delusions about putting down roots, staying to raise a family, expanding their space, and caring about their environment. That generates messy issues like schools, safe streets, noise, and congestion. Single people and childless couples who are here on a temporary basis are the answer. When they decide to cast away their pretensions, they are not supposed to stay and make the city more livable; they are supposed to move to the suburbs. Every time property changes hands, landlords are able to jack up the price by a quantum leap.

Carlo Danese
BROOKLYN

IT WAS PRETTY DEPRESSING TO READ about the attempts of community activists to turn Manhattan into a quiet, bucolic place. At one time, New Yorkers who turned middle-aged and found themselves tired of living in a noisy, exciting city would move to the suburbs. Now they try to bring the suburbs to New York.

Steve Feinberg
BROOKLYN

SASHA ABRAMSKY SUGGESTS THAT NEW York City residents are becoming more provincial in their desire to protect their neighborhoods. This is not the case. It is not that we want our neighborhoods to never change or grow, just that we would like them to remain hospitable. I used to live on East 12th Street between Third and Fourth Avenues, and I still remember the night the Ballingers opened their club, Webster Hall. The back of my building faced the back of theirs, and although I lived in the front of my building, I could hear the lyrics to the music they were playing. That, in addition to the cars honking outside my window as they tried to make the turn onto Third, made me decide to move out of the borough. Unless we want Manhattan to turn into one continuous commercial district, we need to leave some areas where it is possible to at least get a good night's sleep.

Karen Ginsburg
BROOKLYN

I AM A PHYSICIAN WHO HAS LIVED AND worked in the East Village for the past fifteen years. While we residents have welcomed the blossoming of the East Village into a great place to live (in part, started by university dormitories being built), we are now trying to protect our neighborhood and brownstones. We who have families, and especially small children, are alarmed by the overcommercialization of our area with hun-

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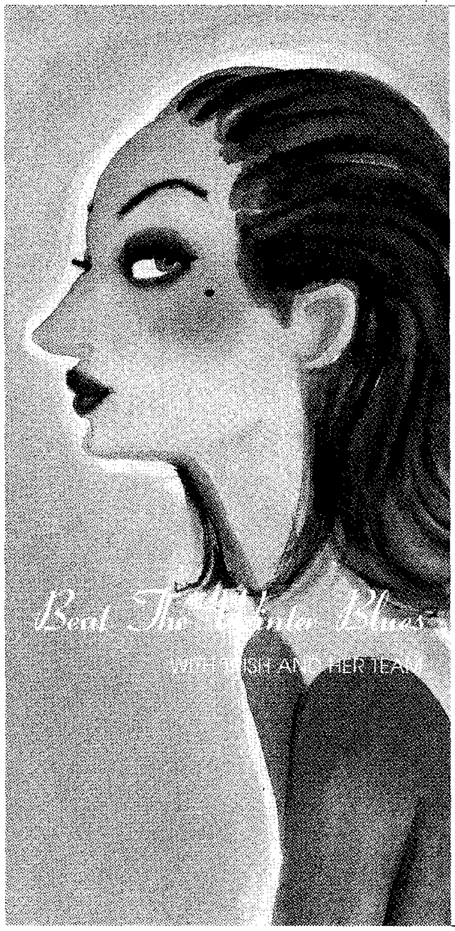
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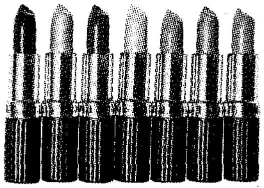

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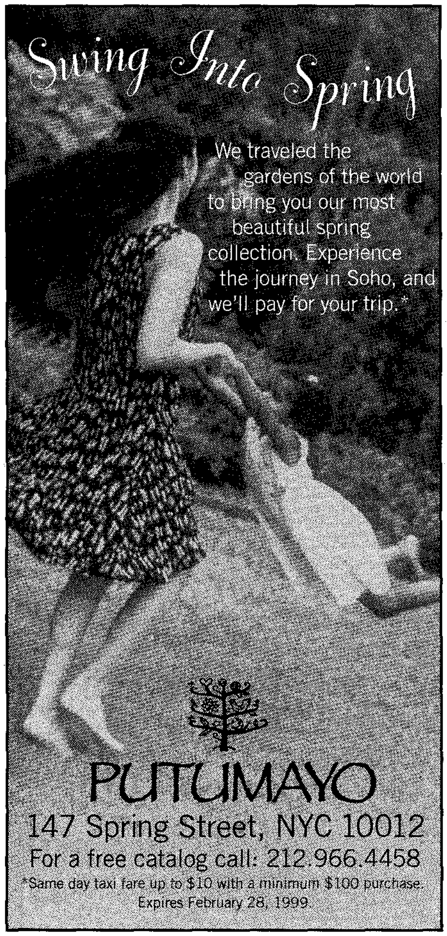

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dreds of bars and restaurants. Would anyone in his or her right mind like to live behind or next to a restaurant? Do we need any more eating establishments? Absolutely not!

A. Podhorodecki, M.D.
MANHATTAN

IF ONLY COMMUNITY BOARDS WERE AS helpful as you think they are. Over the past twenty years, I have seen the unique fishing-village ambience of Emmons Avenue in Sheepshead Bay, Brooklyn, be given over to destructive development. Thanks in part to Community Board 15, we now have less parking for fishermen, an ugly oversize shopping mall, an insurance building, and condominiums with little or no public space. An oversize senior-citizens center is now being built in the face of the beleaguered fishing fleet. Everything that made our waterfront special is fading into history.

Gary Perl
BROOKLYN

AS A COMMUNITY ACTIVIST OF MORE than 30 years, I found your article most interesting and informative. The Co-op City Community of more than 50,000 moderate-income residents in which I reside is facing and will continue to face horrific traffic, transportation, and environmental problems as a result of the overwhelming retail development across the street in the Bay Plaza Shopping Center (Pathmark, J.C. Penney, Kmart, Marshall's, Toys 'R' US, P.C. Richards, Old Navy, and, coming soon, Macy's, Sears, and Barnes & Noble). None of our elected officials, on any level of government, have ever stood with us and acted on our behalf to alleviate these several reductions in our quality of life.

Arthur Taub
Chairman
Coalition of Residents
and Merchants of Co-op City
THE BRONX

Big Joke

I VERY MUCH ENJOYED MICHAEL WOLFF'S funny and accurate report from the press gallery of the Senate trial of the president ["Media: Virtual Reporting," February 8]. But I would like to correct a quote attributed to me regarding Senators Jay Rockefeller and Edward Kennedy kibitzing. I did not say "Two bucks conferring." I said "Big bucks conferring," a reference to their family fortunes.

Dominick Dunne
WASHINGTON, D.C.

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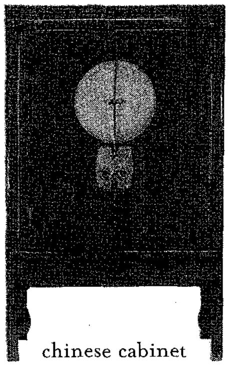
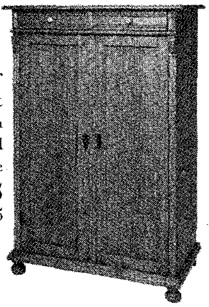


chinese cabinet
red & natural lacquer finish
interior tv shelf & 2 drawers
sale $795 orig $1495

handmade
moroccan *tile* tables
in cobalt, emerald, ivory,
garnet & assorted patterns
with wrought iron bases
sale $295 to $1495
reg. $495 to $2095

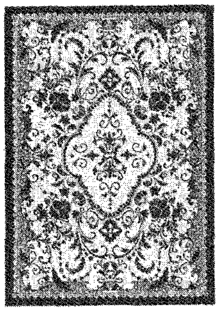
solid wood rustic
log dining table
imported from indonesia
sale $495 reg. $995
matching bench
sale $295 reg. $595

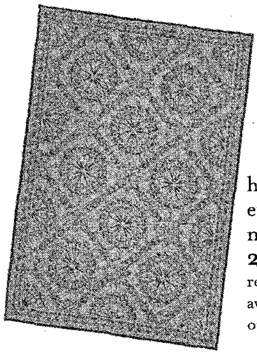


computer
cabinet
dutch
hand waxed
solid pine
sale $895
reg. $1495

60% off hundreds of rugs from belgium
$6 million inventory special purchase
in traditional & contemporary designs.
isabelle

size	reg.	sale
3'11" x 5'7"	$ 499	**$ 199**
5'7" x 7'10"	899	**359**
6'7" x 9'10"	1,299	**519**
7'10" x 11'2"	1,699	**679**





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now priced below mfr's costs
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delaroche by karastan
a tailored tufted loop pile boucle
in dupont stainmaster xtralife
in 12 designer colors.
$17.90 sq.yd. value $30

georgian manor
australian wool blend velvet
in 13 colors.
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victorian floral patterned
wool blend axminster carpet
on a beige or black background.
$59.90 sq.yd. value $120
Custom installation available.

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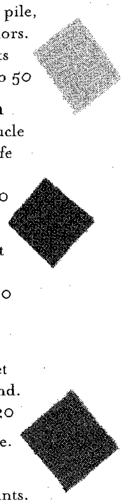
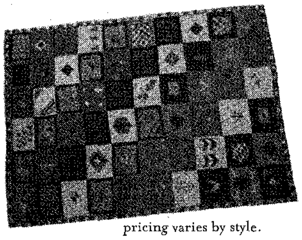


60% off colorful tribal indian gabbehs

size	reg.	sale
2'7" x 9'	$ 699	**$ 279**
2'11" x 4'10"	399	**159**
3' x 5'	649	**259**
5'7" x 7'10"	1,299	**519**
6'7" x 8'	1,499	**599**
8'2" x 9'10"	2,299	**919**
8'2" x 11'6"	2,999	**1,199**



pricing varies by style.
above is most common pricing.

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carpets
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kind pieces are
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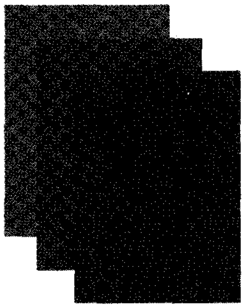
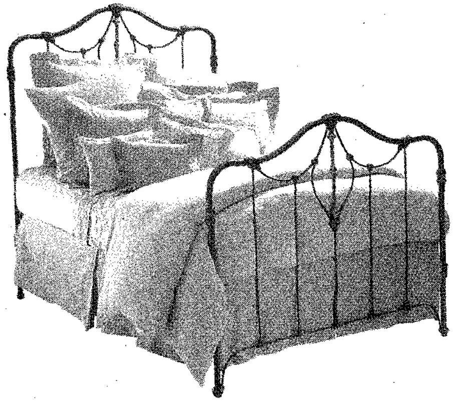


egyptian cotton jacquard woven
3 piece duvet set **$199**
queen or king, orig. $500 to $650



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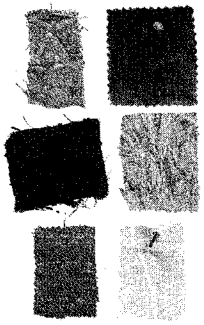
hand **sale $1.99** orig $10
wash **sale $.99** orig. $3



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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

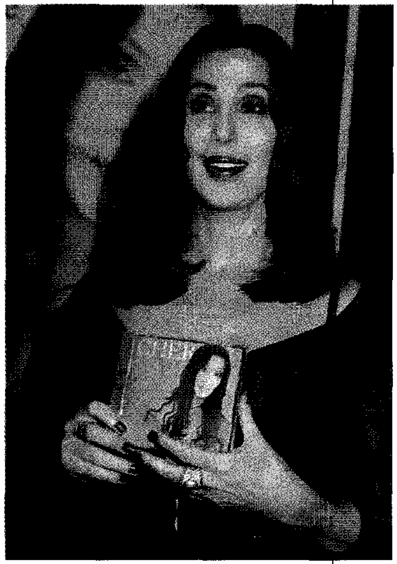
INTELLIGENCER

WILL SPIELVOGEL DRIVE TO SLOVAKIA?

It's been a long time coming, but word out of D.C. is that **Carl Spielvogel** may soon be able to place the sobriquet *ambassador* before his name. The adman turned car mogul, a big contributor to the Democratic Party, was mentioned as a possible emissary to the Court of St. James's or to Belgium earlier in the Clinton administration. Then, two years ago, he was offered a posting to Estonia, which he turned down. But now he's in the running to replace career diplomat **Ralph Johnson** as the United States ambassador to Slovakia, according to a Beltway source. Slovakia not only has a more central location than Estonia, but it's also Europe's newest democracy. And the country's rich, culturally diverse history will no doubt appeal to Spielvogel's wife, **Barbaralee Diamonstein-Spielvogel**, who has written several books on the landmarks of New York City. A White House spokesman says, "No nomination has been submitted formally," and Spielvogel issued an appropriately diplomatic no comment.

CHER'S JELLYBEAN DIET

Cher is taking a leaf out of **Madonna**'s songbook. The plastic-surgery devotee, who is making a comeback with her dance hit "Believe," has hired top New York record producer **Jellybean Benitez** as a consultant. Benitez has worked with **Michael Jackson**, **Sting**, and **Whitney Houston** but made his mark remixing and producing music for Madonna. "It's all part of Cher's comeback trail," says Benitez. "We want to make believers out of nonbelievers. I'm here to make sure all strategies work, including video direction and marketing, and advise on all her career activities. Cher is currently No. 1 in many places in the world, but not in America. We aim to remedy that."

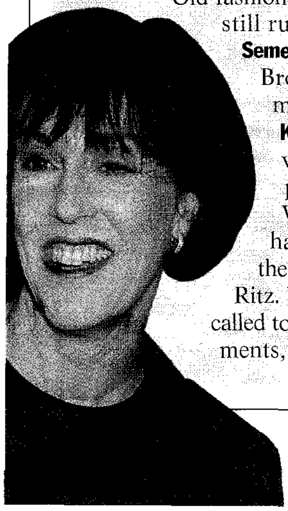


Cher:
No. 1 with a Jellybean?

SOLE-SEARCHING AT LUCKY CHENG'S

Hayne Jason, a co-owner of transgender supper club Lucky Cheng's, may have a very liberal sensibility, but she won't stand for the theft of her edible shoes. Jason, who owns the restaurant with her husband, **Robert**, says that shortly after she fired an employee, several plastic molds used to create life-size chocolate shoes went missing. The worker was quickly hired by the S&M restaurant La Maison de Sade (formerly La Nouvelle Justine)—which just happens to be owned by the Jasons' former partner **Mr. Cheng**. Curiously, $39 "Chocolate Stilettos" were then added to La Maison's own eclectic menu—which already offered spankings and "doggie obedience training." This is only the latest intrigue for Mr. Cheng. Currently being sued for breach of contract by the Jasons, who helped design and manage La Nouvelle Justine, Mr. Cheng was also slapped with several building violations in the past two weeks. As for the size-8 comestibles with the five-inch heels, Mr. Cheng's son, **So Yiu**, who runs La Maison, says the molds were found in a cabinet after the Jasons left the restaurant in October. "They were here before," he says. "They were left over for us." Not so, say the Jasons, who add that they plan to file a complaint with the police.

PUTTING ON THE RITZ FOR NICK AND NORA



Not all of Hollywood runs on gross receipts. Old-fashioned democratic principles still rule at **Bob Daly** and **Terry Semel**'s hit-challenged Warner Bros. movie division. Last month, **Nora Ephron**, **Michael Keaton**, and **Mark Canton** were all due in Paris to promote their respective Warners movies. Canton had specifically asked for the Coco Chanel suite at the Ritz. When Ephron's assistant called to make her boss's arrangements, a studio exec apologetically said that all the suites were taken. "What can they mean, all the suites are taken?" Ephron replied, according to a Tinseltown insider. "I'd be perfectly happy with a nice little suite at the back of the Ritz." Ephron and her husband, **Nick Pileggi**, didn't want a lavish room, the insider insists. But a Hollywood ending suitable for one of Ephron's romantic comedies ensued when Canton and Keaton were delayed in London, and the studio gave Nick and Nora the Ritz's grand Duke of Windsor suite. Still, the idea that Canton—whose *Jack Frost* has grossed $33.5 million, compared with $109 million for Ephron's *You've Got Mail*—got first dibs over her has Hollywood in stitches.

OUTWARD MOBILITY AT CITY HALL

Rudy Giuliani's reach keeps getting longer. Now the mayor has dispatched two of his aides to a far-flung outpost within smelling distance of the East River. Deputy mayors **Ninfa Segarra** and **Rudy Washington** are being moved from the Tweed Courthouse next door to City Hall to offices at 100 Gold Street, deep in the shadow of the Brooklyn Bridge. Washington did not go gently, and had to also be given former chief of staff **Bruce Teitelbaum**'s old City Hall office for appearance' sake, according to a City Hall insider, although he'll actually be working in the annex by the bridge. A Giuliani spokesperson explains that everyone had to move while the

With **RICHARD MINEARDS**
Beth Landman Keil is on vacation.

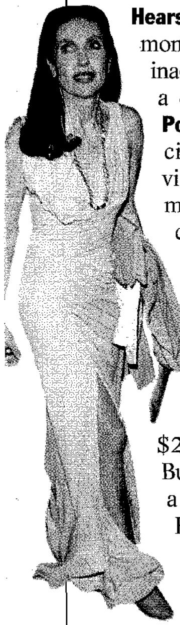
Photographs: top, Barry King/Gamma Liaison; bottom, Walter Weissman/Globe Photos.

Tweed offices are being remodeled. "They could have put them at 250 Broadway, which is where they put Teitelbaum," snipes another political source, adding that Segarra, who had been rumored to be a candidate to head the city's Housing Authority, won't be getting that job. It was offered to Housing Preservation and Development commissioner **Rich Roberts**—who turned it down, according to both sources. Maybe Roberts thought his father-in-law, **Vernon Jordan**, could find him a better gig, considering his experience as a one-man employment agency. Neither the deputy mayors nor Roberts returned calls for comment.

IS TRUMAN ABREAST OF THE TIMES?

Condé Nast editorial director **James Truman** inadvertently gave arch-rival *Maxim* magazine its best-selling issue last year. Truman, who just poached *Maxim* editor **Mark Golin** to replace **Michael Caruso** as head of *Details*—and presumably garner some of *Maxim*'s rocketing readership—rejected "The Man With the $100,000 Breasts," by Los Angeles writer **Michael Konik**. But it was then–*Details* editor Caruso who last year had commissioned the outrageous piece—about a man who had breast implants on a $100,000 dare—even hiring the legendary shutterbug **Helmut Newton** to shoot the accompanying photos. According to an insider, Truman killed the article because it was "too trashy." Konik then took it to Golin at *Maxim,* who lost no time publishing it in the July-August issue, making it one of the not-quite-glossy's most-talked-about stories. Truman initially said he saw only the Newton photos and, after consulting with *Details'* circulation department, decided not to run the piece: "We thought the pictures might get us thrown off the newsstands." But he later claimed that he left the decision up to Caruso. The insider notes that "Truman always said magazines like *Maxim* wouldn't take off in America; and even if they did, Condé Nast wouldn't get involved, because it was beneath them." Trash, apparently, is an acquired taste. Caruso had no comment.

TONYA LEAPS; VERONICA KEEPS



IN VERONICA'S CLOSET: The other Manolo Blahnik may be about to drop for **Veronica Hearst**. **Patty Hearst**'s stepmom hit the papers as the inadvertent beneficiary of a crime when **Michael Pope**, former head of a city-funded social-services agency, stole $2.8 million earmarked for children in foster care and spent most of it on an option to buy 45 acres upstate from Hearst. Now Pope's in prison—while Hearst still has her land *and* his $2.35 million deposit. But the city recently filed a summons charging Hearst with "unjust enrichment," indicating it might file a lawsuit this year. "We're simply preserving our options," says city attorney **Lorna Goodman**. Hearst, who drove a hard bargain with Pope—demanding a nonrefundable deposit of $2.35 million for the $8 million property—has also been playing hardball with the city, which has been pressing her to refund the money for several years. "The law is very clear that she is legally entitled to keep the funds," insists Hearst attorney **Douglas Liebhafsky** of Wachtell, Lipton, "and I'll be very surprised if the city follows through with an actual lawsuit." Counters Goodman: "We think, in equity, Hearst should come forward and return the money which was taken out of programs for the children of the city of New York."

LEARNING TO CRAWL: Sunbathers at Miami's chic Delano hotel had a most unusual experience during Super Bowl weekend: the sight of film director **Spike Lee**'s lawyer wife, **Tonya**, jumping into the pool fully clothed. The couple's year-old son, **Jackson**, had decided to take a swim on his own and went under for a second or two. "I jumped in immediately and rescued him," says Tonya. "Thankfully, I wasn't wearing Christian Dior!"

Tonya and Spike Lee: Making a splash

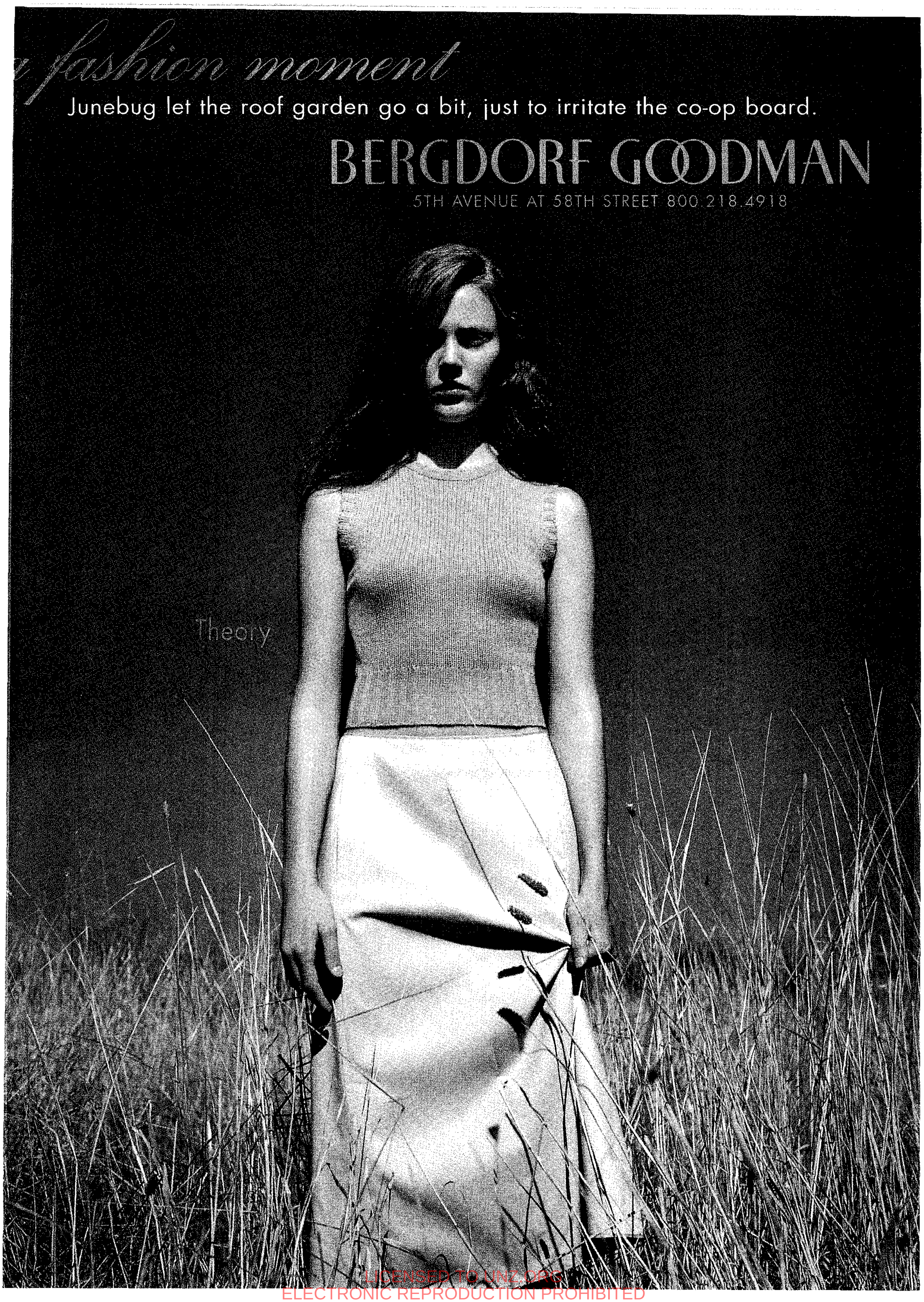
HOME A-LOAN: New York's toniest interior-design event could be a show without a home for the first time in its 27-year history. "We have stacks of designer wallpaper but nowhere to hang it," lamented **Alexis Contant**, director of marketing for the Kips Bay Showhouse, scheduled to start April 26. With a dearth of 10,000-square-foot-plus townhouses available on the Upper East Side for as many as twenty designers to promote their talents, the outlook has been bleak, although two candidates recently popped up. **Harry Hinson**, Kips Bay Boys and Girls Club secretary, says, "I've pledged not to get hysterical until February 15."

Additional reporting by Ian Spiegelman.

FIRST-CLASS ACTION FROM IVANA-BE'S

Should a private jet be next on **Ivana Trump**'s shopping list? Leaving Palm Beach for New York on a recent TWA flight, Ivana took her regular first-class seat by the window—blithely unaware that another passenger, on an upgrade, had just been evicted from the seat and sent farther back in first class with her husband. The flight was then delayed 45 minutes, according to an eyewitness, while Ms. Upgrade sought compensation: a written guarantee of extra frequent-flier miles. After the plane took off, says the witness, Ms. Upgrade "started inciting other passengers in first class," telling one young mother seated nearby, " 'Let's get the baby to start crying, so we can really annoy Ivana.' " At one point, the woman and her husband, pretending to be related to the mother and child, appealed to Ivana to switch seats to keep "the family" together. With various babies shrieking and the mom angrily insisting that she wasn't related to the couple, the captain came out and finally ordered the Upgrades to their assigned seats. But even after this flight from hell, Ivana didn't go jet-shopping. "To schlep to Alaska, then I get a private jet," she says. "But to go for just one night and to pay $30,000—I'm not *that* spoiled."

Photographs: clockwise from top left, Henry McGee/Globe Photos; Arnaldo Magnani/Gamma Liaison; Evan Agostini/Gamma Liaison.

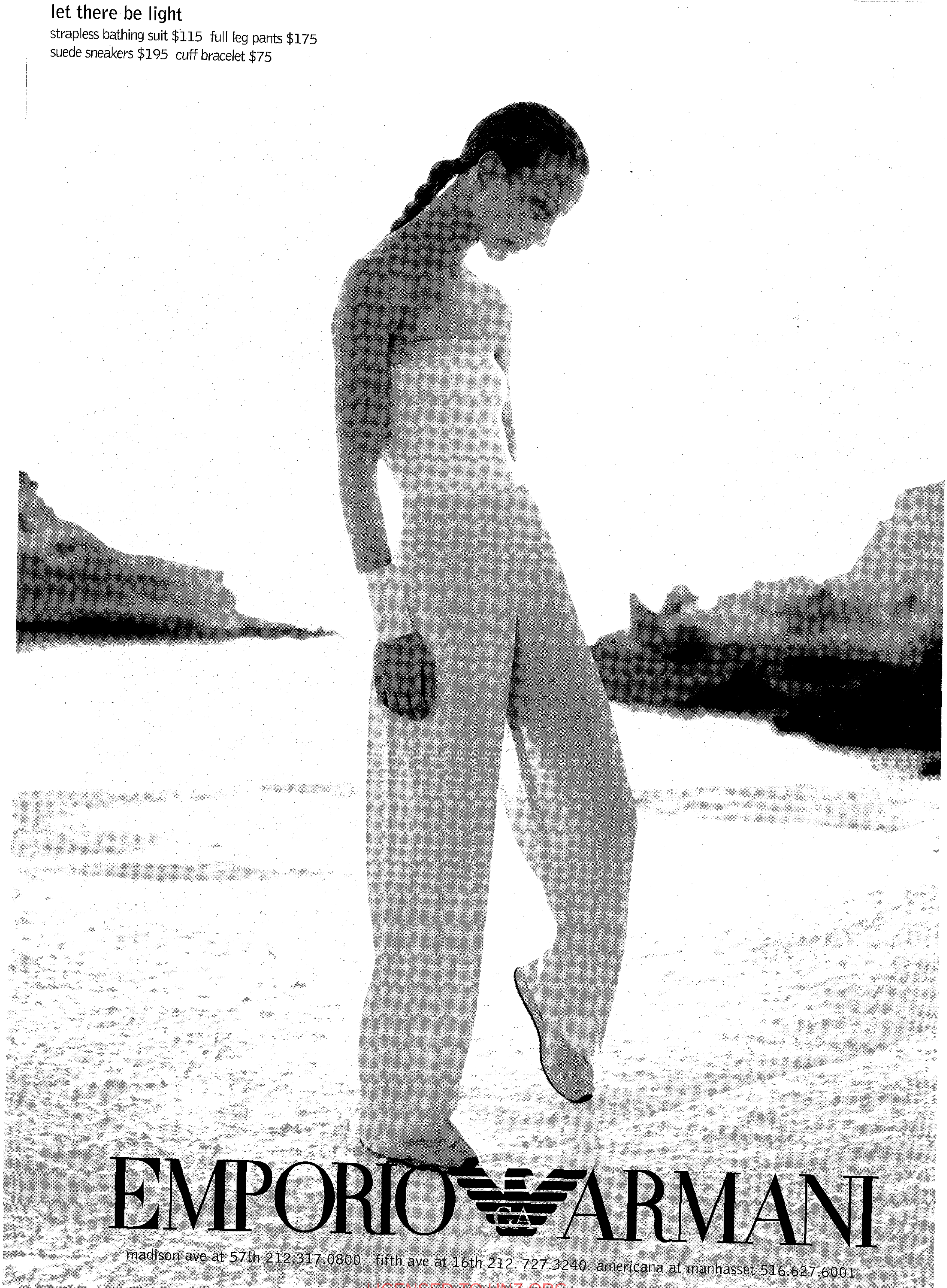

a fashion moment

Junebug let the roof garden go a bit, just to irritate the co-op board.

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET 800.218.4918

Theory


let there be light
strapless bathing suit $115 full leg pants $175
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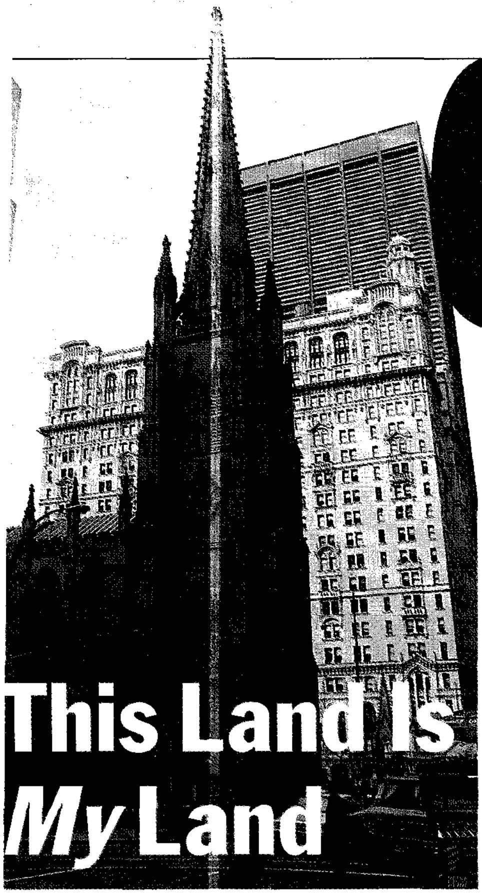
BUILT WITH A WISH—*F. SCOTT FITZGERALD*

GOTHAM



This Land Is *My* Land

An obscure Welsh clan claims to own much of downtown Manhattan.

THINK OF NEW YORK'S WEALTHIEST FAMILIES, and the names Rockefeller, Vanderbilt, even Trump leap to mind. Could it now be time to add Edwards to that list? Early next month, the Pennsylvania Association of Edwards Heirs (which has approximately 4,000 members) will argue in federal court that they are the rightful owners of a chunk of downtown Manhattan worth an estimated $680 billion. Robert Edwards, the story goes, was an eighteenth-century Welsh buccaneer who was given 77 acres by the British Crown. Edwards supposedly leased the land to Trinity Church in 1778 for 99 years. At the end of the lease, the land was to revert to Edwards's family. But Trinity—now one of New York's largest real-estate owners—still has that land, of course, and the Edwards clan has been fighting for it ever since.

Multiple legal challenges have been brought against Trinity during this century, to no avail. And in 1950, state assemblyman Wilson Van Duzer sponsored a bill arguing that if tax-exempt Trinity was claiming real estate it didn't own, New York was losing enormous tax revenues, though the bill failed to get funding from the state Ways and Means Committee.

The March 1 court date in Pittsburgh marks the start of a RICO trial of six former officers and employees of the Heirs association accused of embezzling $1.5 million in association funds. It could also be the Edwards heirs' best hope of finally settling their original claim. John Smarto, the heirs association's lawyer, says there is evidence that questions the validity of Trinity's original land grants and that he hopes will prompt a "political inquiry into Trinity's holdings." (As for the statute of limitations, the Edwards heirs are sure to watch the progress of the federal lawsuit filed by Oneida Indians attempting to reclaim 250,000 acres of upstate New York ancestral lands.)

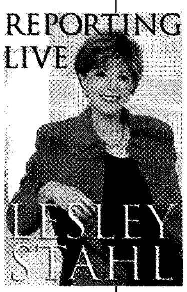
Trinity has always denied holding any Edwards property. In a written statement to *New York,* a Trinity spokesperson, alluding to the con artists who, over the years, have bilked numerous Edwards heirs by promising a quick path to the Trinity riches, said, "The individuals involved have been misled so many times—to see their claims advanced yet again seems like the reopening of a painful wound."

When Smarto took on the Heirs' embezzlement case, he also agreed to look into the land claim, about which he was dubious. "Frankly," he says, "I did not believe it." But now, though much remains unclear, "there are parts of this that we have found are absolutely factual." For instance, Smarto and Philip Berrill, a British journalist who has been researching the story for more than five years, tracked down Edwards's British naval records, Manhattan tax records, and documents (on file in Albany) that demonstrate the existence of other leases between Edwards and Trinity.

Not surprisingly, at least one party remains unconvinced—and, says Smarto, uncooperative. "If Trinity Church would like to sit down and go over this with us, we're prepared to do it," says Smarto. "If they don't want us to go in their archives, we'd like to know: Why?" MATTHEW YEOMANS

SPIN CITY

"On the morning this column discussed Lesley Stahl's *Reporting Live,* the book was No. 300 on Amazon.com. That afternoon, it shot up to 47. Power of the press?"
—*Liz Smith in her column, last week*



Authors everywhere (and their gossip-columnist friends) are monitoring their hour-by-hour progress on Amazon.com. But what does an Amazon ranking *mean*? "My strongest sales," a normally logical journalist I know frets, "are in the three-to-four Eastern time slot. Could it be a West Coast lunch rush?" I, too, have found myself wondering why my book, *Burn Rate,* drops down every weekend and zooms up come Monday morning. (Could it mean people are buying my book on their office expense accounts?)

But, practically speaking, unless you know what a ranking means in actual book sales, it represents nothing. Amazon won't say what the numbers mean, and publishers are awfully closemouthed, too.

But here's a measure: When *Burn Rate* was hovering in the Amazon top five, it was selling about 500 copies a week through the online store. In contrast, a top-five book at Barnes & Noble (brick-and-mortar division) will sell anywhere from 5,000 to 20,000 copies a week. So what does Lesley Stahl's brief run up the Amazon chart really mean? It means she sold maybe an extra ten or twenty copies that day. MICHAEL WOLFF

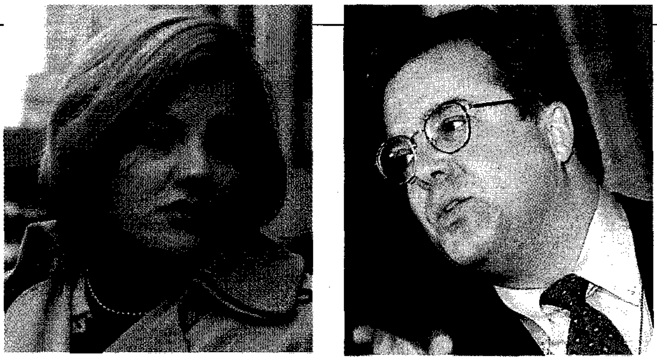
Help! I'm Being Held Prisoner in a Brand-New Marketing Opportunity!

YOU MIGHT HAVE THOUGHT COFFEE CUPS WERE THE FINAL INSULT IN THE ONGOING ATTEMPT TO COVER EVERY exposed surface in town with an ad. But America's Discount Electronix Xpress (AMDEX), a New Jersey electronics dealer, is brazenly going where no one thought to go before: the backs of fortune-cookie papers, where's it's pitching its Websites. (SAVE A FORTUNE @ WWW.AUDIOVIDEO.COM, reads one.) AMDEX president Steve Eschen says the company is already getting a response (half a million of his cookies are distributed *every week).* According to Lan Quach, a representative of the Golden Star Fortune Cookie Company, no other advertisers have expressed interest yet, though she isn't sure she would want to produce more anyway: "We still have a lot of them. Maybe when we run out." Just so long as they don't start slipping them under your front door. CHRISTOPHER BONANOS

POLITICS

Who Takes A Village?

Handicapping Tuesday's City Council race.


Christine Quinn and Christopher Lynn spar for Tom Duane's old seat.

SIPPING CAPPUCCINO A FEW blocks from her 14th Street campaign office, City Council candidate Christine Quinn spells out her domino theory about Tuesday's special election to replace Tom Duane—the council member who ducked out of his West Village–Chelsea–Hell's Kitchen seat early to join the State Senate. Come 2002, when most of the council is forced out by term limits, Duane's successor will suddenly become part of City Hall's Old Guard. Better still, the new council member will be able to finish out Duane's term before even running for the allotted two consecutive four-year terms. "The person who gets this seat could have it for ten years," Quinn explains. "They could be here under three mayors."

Quinn might as well make the next logical leap: Whoever wins this special election has a shot at becoming council Speaker—or even a future mayor. It's ironic, then, that so few voters will decide this thing. A 15 percent turnout is considered a long shot, so all four candidates (all Democrats who aren't easy to distinguish, policywise) understand that their positions on the issues mean less than the dirty work of getting out the vote. "You *go* after these people," Quinn says with a smile. "You call them; you drive them to the polls. We're thinking that 7,500 votes wins the race." The winning margin could be in the mere hundreds.

Quinn has Duane's endorsement, and as his former chief of staff and ex–head of the city's Gay and Lesbian Anti-Violence Project, she has the vote-getting strength of two political organizations. Carlos Manzano has the once-potent McManus political club on his side, while Aubrey Lees can pull from her Community Board 2 contacts. But Quinn's toughest competition should come from Christopher Lynn, whose tenure as Rudy Giuliani's taxi and transportation chief is not lost on voters thankful for the Taxi Rider's Bill of Rights. Asked if he'd be more like Giuliani or Duane as a lawmaker, Lynn says with typical bluster, "I'm sui generis. I'm the only candidate who's *done* stuff."

The stuff Lynn has done—been a friend to Chelsea Piers; served as an openly gay member of the Giuliani administration—has endeared him to the Log Cabin Republicans, a gay group that has sent absentee-ballot applications to GOP members, imploring them to vote for Lynn. "We have a relationship that should be private," Lynn says of the mayor. "We are friends." That could make a difference on Tuesday—but only if being a friend of Rudy really counts for anything in the Village.

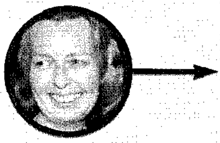
ROBERT KOLKER

ROMANCE

When Worlds Collide

When "Page Six" reported that Long Island Lothario Al D'Amato was spotted in "a serious 2 A.M. canoodle" over Cosmos with sassy sex writer Candace Bushnell, even the most jaded insiders suspected another typo. But a quick scan of the couple's romantic history suggests their dalliance was all but preordained. D'Amato's tastes have long run toward bouncy blondes with a resemblance to Heather Locklear, and, notwithstanding an uncharacteristic liaison with Michael Bergin, Bushnell has always seemed aroused more by power than by pecs. Think about it—have you ever seen Al D'Amato and Ron Galotti in the same room together?

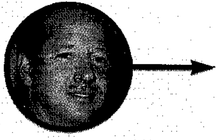
BORIS KACHKA


Penelope D'Amato: Long Island schoolteacher

Claudia Cohen: Well-preserved gossip columnist

Hilary Geary: Long Island socialite

Michael Bergin: Underwear model turned *Baywatch* boy


Ron Galotti: *Vogue* publisher turned Miramax Mr. Big

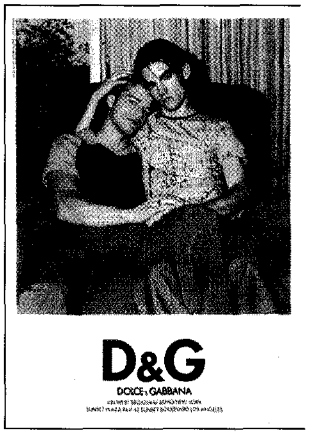
Bob Guccione Jr.: Surly *Spin* publisher turned *Gear* head

BRAND X

Babes in Arms

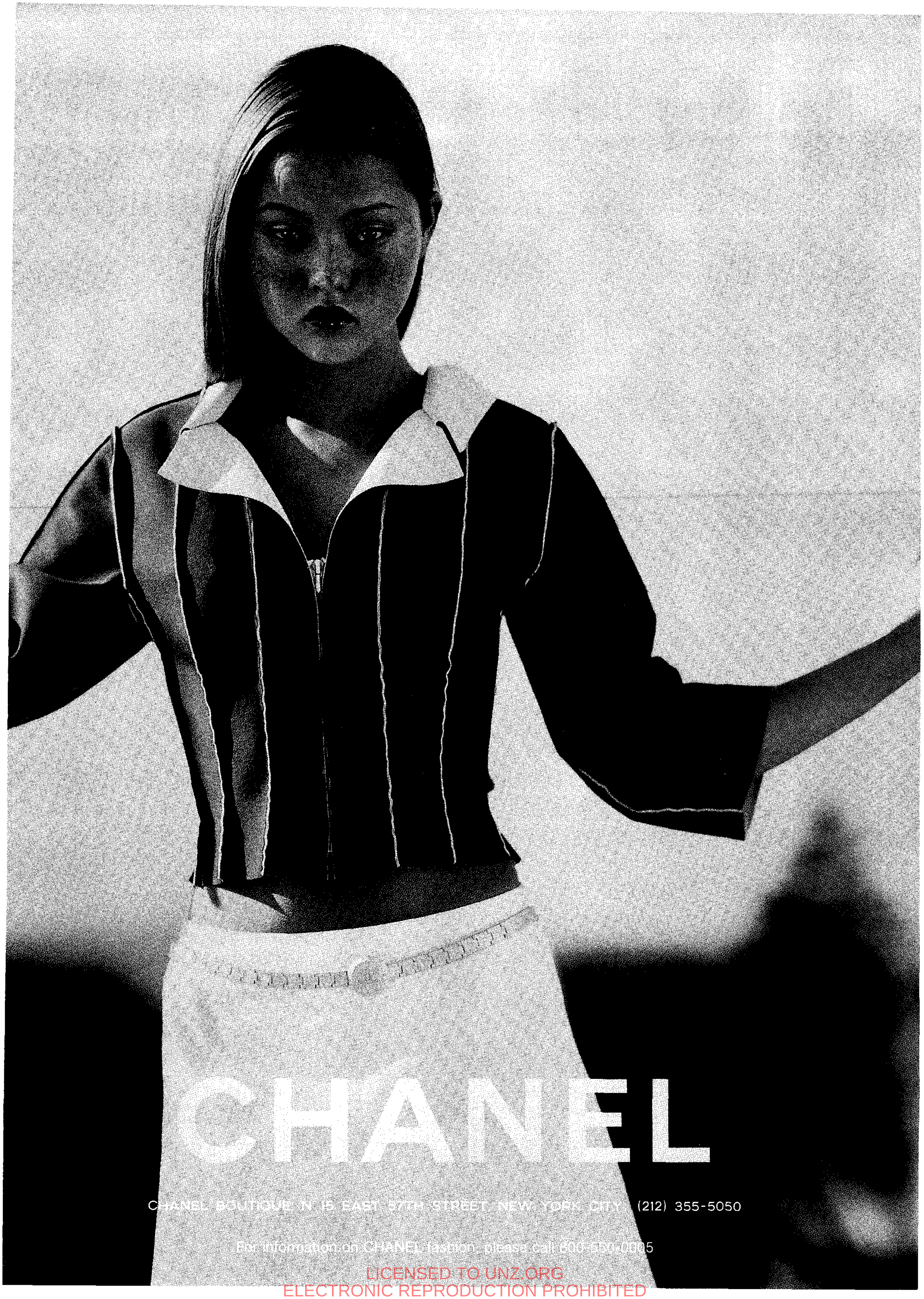
BRAND: Dolce & Gabbana; **AGENC** In-house; **CREATIVE DIRECTOR** Domenico Dolce and Stefano Gal bana; **PHOTOGRAPHER:** Steven Meis

Calvin Klein has a strapping mo el stripping to his briefs, Versace ha a muscled hunk *showering* in hi briefs, and Abercrombie & Fitch ha a Bruce Weber shot of a corn-fe youth with no briefs at all (he' buck-naked, facing away from th camera)—all current magazine ad that practically scream "*Homoero ica! Get your homoerotica here!*" Enter Dolce & Gabbana, which has rolled out a print ad campaign (now running in *Interview* and *Details*) that dispenses with hard male body parts and focuses instead on . . . love. The ad is nothing more than a shot of two twentysomething guys cuddling on a couch, not lasciviously but tenderly—romantically, even. The only startling thing is how relaxed, how unself-conscious, it is; the slouching posture of young-coupledom (limbs entwined possessively, protectively) is pitch-perfect.



What we've got here is a paradigm shift, really—call it the first sweetly post-homoerotic moment in the annals of advertising. As A&F and its ilk—with their exhibitionist "straight" boys on ever-more brazen display—inch closer to the full monty, D&G suddenly gives us a moment of quiet, reserved normalcy. A couple in love (or at least in serious *like*), just hanging out, who seem to be even a little bit bored by the attention.

SIMON DUMENCO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PROTEST

Breaking the Bank

The ladies who lunch take on Citigroup.

LAST WEEK, ON A CHILLY weekday afternoon, members of the newly formed Citi Neighbors Coalition of Historic Carnegie Hill set up shop outside the Citibank at 91st and Madison, bundled in quilted parkas and Hermès scarves and armed with petitions to block the branch's proposed sale of its air rights. "We really are in it to the death," announced coalition member Jane Parshall, dressed in a green kilt and heels, as she gathered her clipboards into a Bottega Veneta shopping bag.

The new radicals: Supporters sign petitions outside Citibank.

It's easy to sneer at the inimitable radical-chic style of a protest on the Upper East Side: The grassroots event, which featured homemade signs such as CITIBANK: PIGGY BANK, was punctuated by frequent gourmet-coffee breaks and visits from the nanny. But in the ten days since the group learned developers could build a twelve-floor apartment building above the one-story bank branch ("one of the most active, busy, and profitable," according to a Citibank spokesperson), the ladies collected more than 1,000 signatures, held a rally, and hired an attorney—and, of course, a publicist. "There is a certain level of sophistication, which has helped," allowed group leader Carol McFadden, who shepherded her troops, via elevator, to the "war room" on the third floor of her cavernous 92nd Street townhouse.

Historic preservation has long been a pet cause in Carnegie Hill—"ever since 'the monster,' " said Diane Russell, a petite woman in a crimson turtleneck with Jackie O. sunglasses perched on top of her head, as she pointed to a redbrick tower on Madison that went up in the early seventies. "There used to be two Stanford White–esque buildings there, but they slipped *that* in."

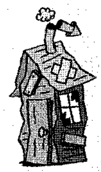
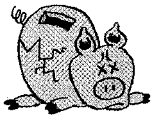
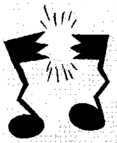
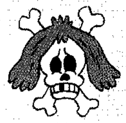
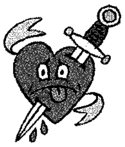
At the minimalist coffee bar across from the bank, Parshall carefully placed a pile of petitions on a marble table. "Citibank told me, 'Don't worry—we're hiring some very caring developer,' " McFadden said skeptically. "That's like saying, 'I'm hiring a caring executioner to finish you off!' "

The fact that Sanford Weill, co-CEO of Citigroup, lives right around the corner is an irony not lost on anyone. "I wish Sandy would do a decent thing for the neighborhood and stop this silliness," said Russell as she dipped her tea bag. "Really, it's bad P.R."

The coalition is asking Citibank to donate an easement of rights to a nonprofit group, or to limit the building to the height of adjacent ones. But McFadden proposed a simpler solution: "I called Citibank up today and asked them to give me a number," she said matter-of-factly. "Four million, $5 million? How much does it cost to make this go away? We could have a dance or something." SARAH BERNARD

Was It Keith Moon's Father With the Butcher Knife, or Was It Meat Loaf's

If you're wondering how the obscure teen idol Leif Garrett i plicably entered cocktail-party chatter ("You mean he wasn't in *Blue Lagoon*?"), you're clearly not up on those VH1 *Behind Music* episodes. Not to worry. We've assembled a crib sheet to most memorable—if formulaic—bios. The good news: You'll h two weeks to brush up before Depeche Mode (Dave Gahan heroin junkie, failed suicide attempt—*remember*?) debuts Febru 28. The bad news: A month from then, rap pathos king Vanilla unthaws. (And just what music was *he* behind?) S

	Shania Twain	Meat Loaf	Rick Springfield	Keith Moon	Mötley Crüe	Leif
 Humble Beginnings	✓	✓			✓	
 Cash-Flow Problems	✓	✓	✓			
 Exiled Bandmates		✓			✓	
Drinking, Drugs, General Debauchery		✓	✓	✓	✓	✓
 Death of Friend, Relative, or Self	✓		✓	✓	✓	
 Romantic Failures				✓	✓	✓
Essential Information	Real name: Eileen Twain.	His father tried to kill him with a butcher knife.	Dated *The Exorcist's* Linda Blair.	Drove Rolls-Royce into fish pond in suicide attempt.	Originally wanted to call the band "Christmas."	Crawle second window avoid f "interv

Photograph by Hiroyuki Ito. Illustrations by Paul Co

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GUCCI

REQUIEM

Pee-wee Shopped Here

East Village icon Little Rickie closes its doors.

Little shop of tchotchkes: Owner Phillip Retzky ducks into his photo booth to document the end of an era.

BACK IN THE EIGHTIES, LITTLE RICKIE—the curiosity shop on First Avenue at 3rd Street—supplied the props and wardrobe for East Village bohemia's post-punk, pre-*Rent,* high-camp phase. Customers ran the gamut from Tim Robbins and Susan Sarandon to John Waters and Divine. Cyndi Lauper found baubles there that defined her style, and Paul Reubens raided the place to snazz up *Pee-wee's Playhouse.* But today, Slinkys, Magic 8-Balls, and the like seem to be everywhere: Little Rickie's part-vintage, part-pop inventory has spurred imitators in boho corridors nationwide, not to mention every Manhattan neighborhood. "People have attempted to do what I do literally around the block," says owner Phillip Retzky. "The only problem is that people might come in and think that *I'm* the copy."

Soon enough, Retzky won't have that problem anymore. The 46-year-old shopkeeper will shut Little Rickie's doors for good in April—fifteen years after the first Little Rickie opened on First Avenue at 1st Street. (The store relocated to its larger location in 1986.) While Retzky says he plans to leave town and start a new chapter of his life, the closing will also sound a coda of sorts for a neighborhood that went mainstream long ago. "I knew all the artists here, and they've all died or moved away," Retzky says. They've been replaced, he observes without a trace of ill will, by "trendy young kids with tattoos and trust funds."

Retzky opened the current shop with his lover Mitchell Cantor, who died of AIDS in 1991. "Everybody knew Mitchell and me," he says. "I can barely remember the first three years after his death. It's never really bee the same for me." In recent years, he shifted the shop's focus from vintage item to rare folk art. But for Little Rickie's final weeks, Retzky has rummage throug his basement t unload th kind of artifacts h was know for in th early days: forties Flexible Flyer sled a child-siz Mexican chair from the twenties, a hug African drum made from a used hydrosulfide canister, and plenty of party goods from the fifties.

Of course, the kitsch will be there, too Elvis lamps and nudie pens will share shel space with Bettie Page trading cards. Graceland 3-D Viewmasters will sit, one last time, beside boxing-nun puppets and vintage John Travolta fan magazines. It could be Retzky's last nostalgia trip for a long time. "I see the whole store as an installation that I'm constantly working on," he says. "Now that it's closing, it's going to be like *The History of Little Rickie."* ROBERT KOLKER

THE SCENE

Barbie Dolls

Photographs by Patrick McMullan

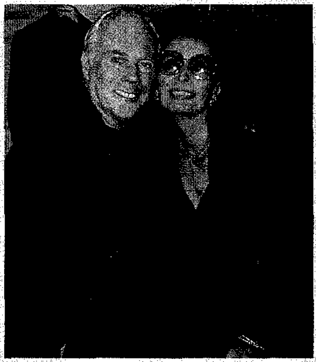
Melissa Joan Hart, Jackie Joyner-Kersee, Rosie O'Donnell, and Susan Lucci celebrating the fortieth anniversary of the Barbie doll at the Waldorf-Astoria.

Erin O'Connor, Patrick Demarchelier, Maggie Rizer, and Michael Kors at the post-party for Saks's benefit for the Animal Medical Center.

Director Guy Ritchie at the Cedar Tavern after the screening of his *Lock, Stock, and Two Smoking Barrels.*

Lord Rufus Albermale and Roffredo Gaetani at the opening of Andrea Blanch's photography exhibition at the Serge Sorokko Gallery.

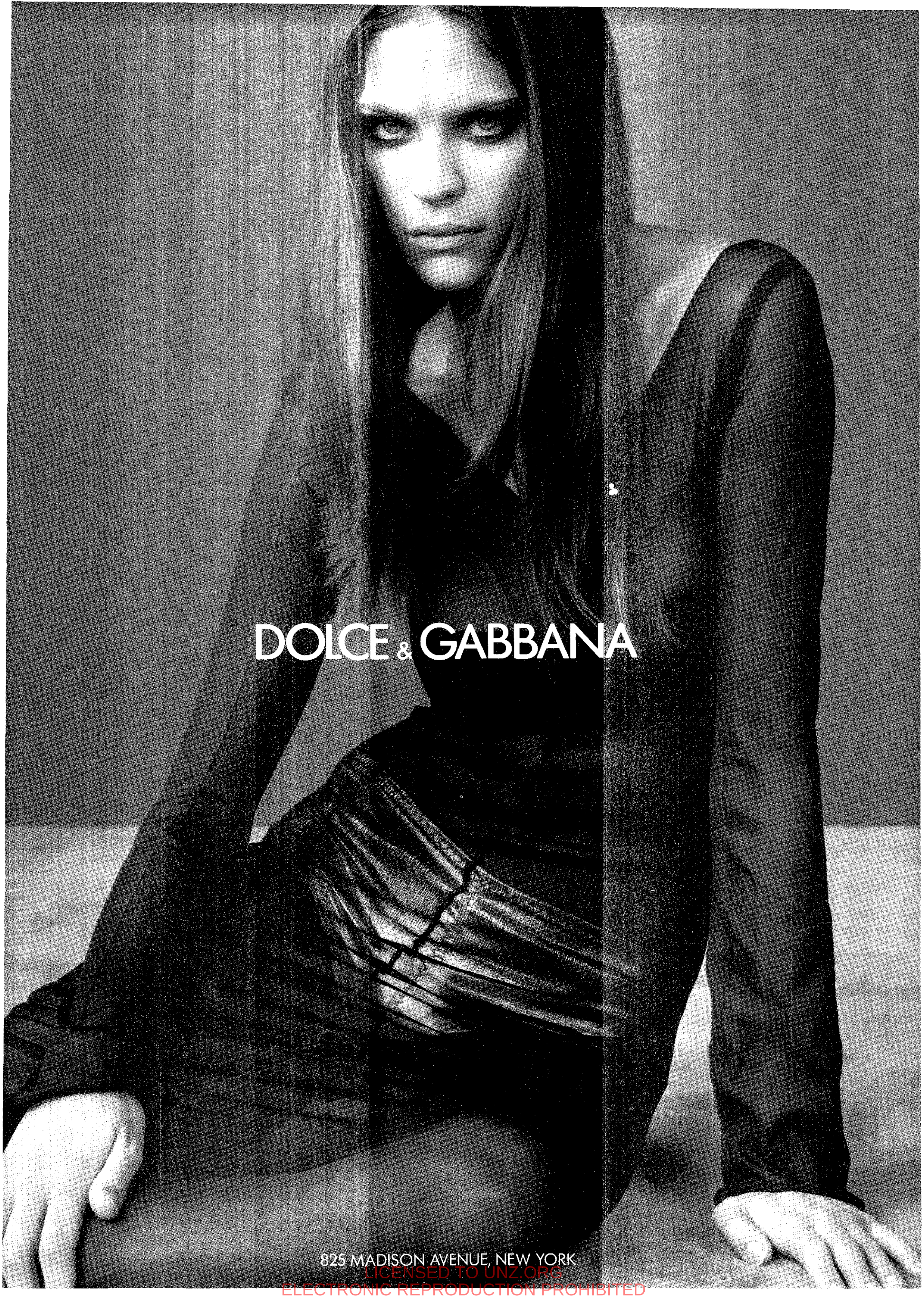
Henry and Nancy Kissinger attending the annual Bide-a-Wee "Have a Heart" gala, held at the Pierre.



Giorgio Armani and Sophia Loren celebrating the publication of Loren's *Recipes & Memories,* at the Armani boutique.

In the Bronx, Carolyne Roehm and Katherine Bryan attending the New York Botanical Garden's Orchid Dinner.

Illustration by Karen Caldico

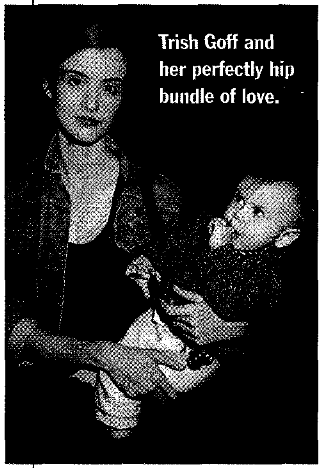

DOLCE & GABBANA

825 MADISON AVENUE, NEW YORK

GOTHAMSTYLE

Baby Boom

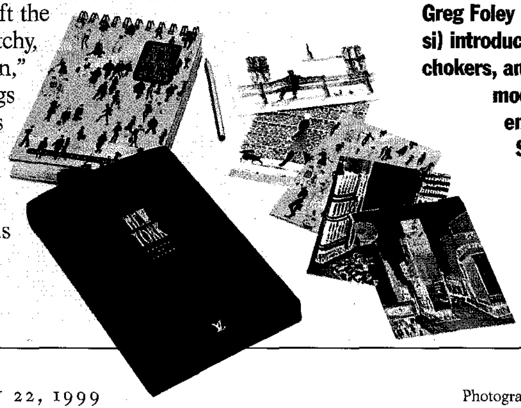
Oh, to be a child again . . . to be outfitted in Donna Karan tot-size cashmere sweaters and have your Pampers carried in a Prada diaper bag, to have a bit of Bulgari's Petits et Mamans chamomile-tea perfume daubed behind your ears and be bathed with the Body Shop's coconut-extract Baby Cleansing Bar. "Babies are so happening right now," says Bobbi Brown, who will introduce a line of "baby essentials" this spring. "All the models are showing up with them at fashion shows." And when baby's all strung out from hard work as a fashion accessory, Chelsea Piers is the perfect refuge: The Origin's Feel Good Spa is offering Bear Hugs orange-blossom baby massages, claiming they stimulate babies' skin, appetites, and immune systems and, somehow, even make them smarter. That'll come in handy—all that time at fashion shows can really rot your brain. **ANNA RACHMANSKY**



Trish Goff and her perfectly hip bundle of love.

Travel Pages

When Louis Vuitton commissioned fashion illustrator Ruben Toledo to work on the New York edition of its highly regarded travel notebooks (already available for Paris, London, and Tokyo), he looked upon the job as an opportunity to take a vacation. "It was a wonderful way to spend six months just enjoying the city," explains Toledo, who spent several days and, occasionally, weeks in various Manhattan neighborhoods doing 20 to 30 pencil, India-ink, or watercolor sketches each day. "I went to places like Wall Street, where I'd never been, and sat in cafés and in Central Park—things I never have time to do. I saw people I hadn't seen in years." About 100 of the sketches he produced during this time are presented in the colorful spiral-bound book ($50; on sale at Vuitton February 18 through March 1), alongside blank pages for anecdotes or drawings of your own. Or perhaps you'd like to flesh out one of Toledo's: "I left the crowd pictures really sketchy, so there's room to add on," he says eagerly. Drawings from the book as well as outtakes will be exhibited at the newly opened Visionaire Gallery on Mercer Street; proceeds benefit DIFFA.



The Cutting Edge

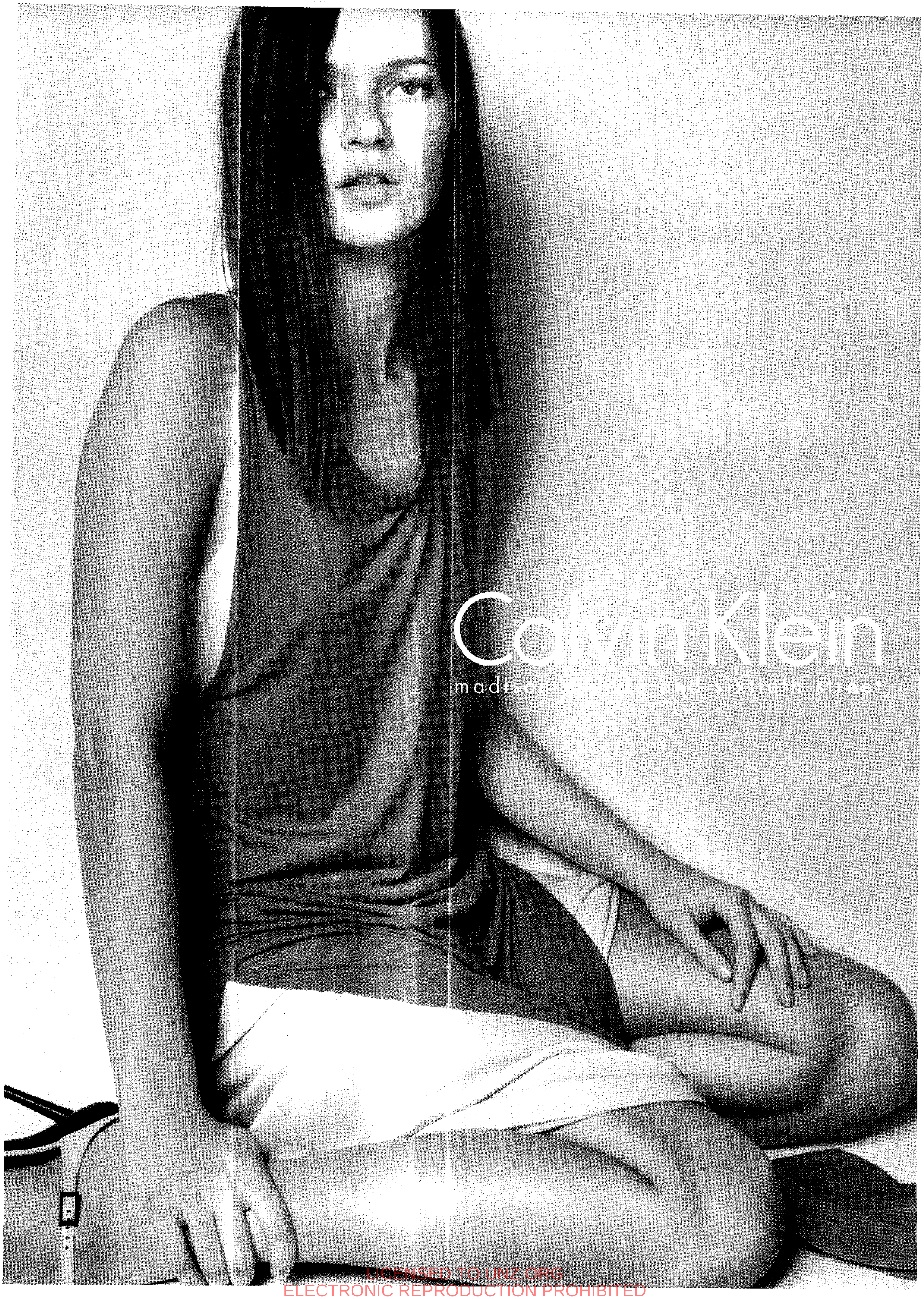
Except for that brief, unfortunate flirtation with The Rachel, New Yorkers have rarely been suckers for the celebrity hairdo—but one can bear the monotony of the $30 blowout for only so long. Suddenly, a new crop of West Coast hairstylists with the capability to unleash a revival of The Farrah *at any moment* are touching down in the city. In midtown, John Frieda is bringing Sally Hershberger (wizard of blonde highlights who ministers to Meg Ryan and Nicole Kidman) to his salon a couple days a week; Philip B (stylist to Calista Flockhart, Sharon Stone, and Paula Abdul) just opened a six-chair room on the second floor of the Mark Garrison Salon, where he'll spend two weeks each month—"I hate L.A., but who can give up the vitamin D?" Downtown, the L.A. salon boasting the highest celebrity-to-hair-dryer ratio, Privé—where waiting lists for mortals are usually in the hundreds—recently opened on the ground floor of the SoHo Grand, with haircuts for clients like Gwyneth Paltrow and Jennifer Aniston priced at a mere $180. "All the New York beauty editors told me that no one would take me seriously here if I charged less," explains Privé's star stylist Laurent D. Thanks, girls!

White Lines

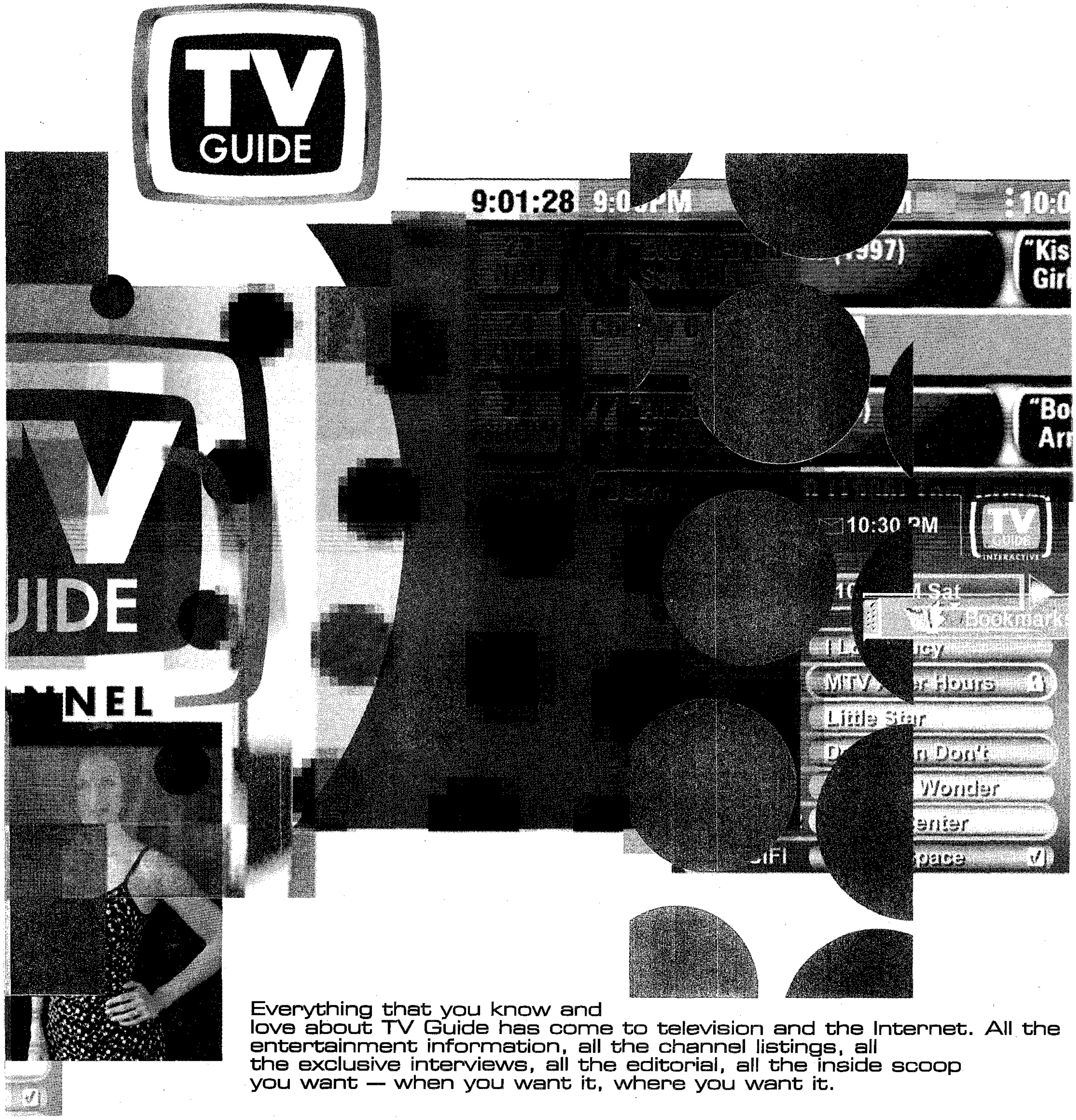
Considering that the three editors of the cult fashion magazine *Visionaire* still work at their day jobs—makeup artist (James Kaliardos), *Harper's Bazaar* contributing writer (Stephen Gan), and model-cum-professor (Cecilia Dean)—it only makes sense that the art director would have a side project, too. This month, Greg Foley (along with partner Alessandra Filesi) introduces White, a line of graphic rings, chokers, and bracelets that temper prickly *Wallpaper* modernism with a little romance (their signature ring has LOVE engraved on the inside). Now at Barneys, Linda Dresner, and Steven Alan, the line also includes lace-cut pendants and even ghetto-fabulous two-finger rings. "We want to be considered a young, alternative Tiffany's," says Foley. Which should perfectly suit all the young, alternative new money. **MARK JACOBS**

EDITED BY VANESSA GRIGORIADIS

Photographs: clockwise from top left, Henry McGee/Globe Photos; Gregory Pace/Sygma (
Frank Trapper/Sygma; Steve Azzara/Sygma; Steve Wisbauer. Illustrations by Sharon Wat


Calvin Klein
madison avenue and sixtieth street

OUT-OF-BOD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MICHAEL TOMASKY

Q: What If . . .

. . . the Republicans had been driven by a Ronald Reagan pragmatism rather than sheer Clinton hate before the impeachment debacle? A: No impeachment. No debacle.

CAN IT REALLY BE? OVER? AS I write these words, the Senate has not yet laid its king prone across the board, but the bishops and rooks are closing fast. Reality check, you might say.

Is there any way that it all could have been different? Well, Bill Clinton could have resisted temptation in the first place, but that's asking for a gene transplant. He could have fessed up, and, at some relatively quiet point last May or June, should have.

But wait a second—it's the losers who are supposed to ponder the what-ifs, isn't it? So let's fine-tune the question a bit: How could the Republicans have handled this in a way that didn't cost them an election, two Speakers, and whatever national goodwill they once owned? It's a question the GOP should consider, even though there's no sign right now it will.

“I HAVE NO DOUBT IN MY MIND,” SAYS Long Island Republican congressman and intraparty dissident Peter King, “that if Ronald Reagan had somehow been in charge of leading the Republican position on this, he would have found the right mood for us to use. Anger at what happened, but respect for the president and the presidency, and the feeling that this hurts us more than it hurts him.” King restates what was often observed during Reagan's presidency: that he had a rare purchase on the lingua franca of political dialogue and understood that when Republicans show fangs, it only reinforces the worst that people believe about them.

Toward his party's leadership, King is unsparing. “I think they screwed it up pretty badly,” he says. “Basically, we saw the inability of the Republican Congress to come across as a national governing party. It is a regional party, driven by this visceral hatred of Clinton. A leadership more attuned to mainstream thinking that didn't think that everyone worshiped Rush Limbaugh could have done this and found the right mood. But if you come from a mind-set where you believe every good person in America hates Bill Clinton, you can't do that.”

King is a conservative, but he is a conservative from a part of the country somewhat alien to many of his GOP peers. He represents, for example, actual Jews, and even a few immigrants, along with many Catholics. Not so with his colleagues who drove impeachment. Numbers compiled by the National Committee for an Effective Congress, the country's leading liberal authority on congressional races, tell the story. The districts of the thirteen House managers look something like this: Jim Sensenbrenner's, 98 percent white. Asa Hutchinson's, 95 percent white. Steve Buyer's, 96 percent. Henry Hyde's, 88 percent (but only 1 percent black). Clinton beat Bob Dole in 1996, but he carried only two of these thirteen districts. The NCEC estimates that in only three of them would a Democrat stand even a sporting chance of winning a House race. The Republicans were tailoring a strategy only for districts like these.

Still, there were points along the way when the party could surely have come to terms with the fact that public opinion would probably never support impeachment, and done what politicians do—cut a deal. King believes that the aftermath of August 17—when Clinton testified before Starr's grand jury and gave his mean-spirited apology to the people on TV that night—afforded the perfect opportunity. Even though polls still showed broad support for dropping the whole thing, Clinton was in trouble, especially in his own party; it was after that speech that senators like Dianne Feinstein and Joseph Lieberman started pasting him. “That was the time to go for a severe censure,” King says. “With Clinton on the ropes, he would have consented to almost anything at that stage. It would have been the right thing to do for the country, and it would have made us look good.” It's also likely that Gingrich could have squeezed something out of Clinton legislatively—HMO reform, a Social Security deal—that would have given the GOP Congress something to run on.

Here's another scenario. “It was after the release of the Starr Report [on September 11], with the release of the tapes and the vote to start impeachment proceedings, that the momentum changed,” says Charlie Cook, editor of the Washington-based *Cook Political Report.* “Prior to that, we saw only demoralized Democratic voters.” You'll recall September's conventional wisdom: that even though general public support for Clinton was high, the people who were

Photographs: Bill Haber/AP/Wide World (Livingston)
Laura Noel/Sygma (Gingrich). Illustration by Stephen Kroninger

motivated to vote were on the right, and the GOP would pick up 10 to 25 House seats. "Right then, they moved in for the kill for the election," Cook says, "and instead, it bit 'em on the ass. They could have simply deferred, said they'd deal with the report after the election. If they'd done that, Democratic voters would never have reengaged." No Democratic backlash, no GOP loss of five House seats; Gingrich would still be Speaker, and Republicans might actually have looked reasonable.

Just two examples, to which others could be added. Certainly Gingrich, or if it was too late for him, his putative successor, Bob Livingston, could have surveyed the election's wreckage and moved for censure then. But Livingston did nothing—we now know why—and ceded the process to Hyde and Tom DeLay. King believes that even through Thanksgiving there were exit strategies un-seized upon. "I don't think anyone thought there was a serious chance of impeachment until the first week of December," he says. "It went from going nowhere to being out of control."

BY NOW, YOU'VE PROBABLY ALREADY READ that it's *not* over. There's still Kathleen Willey, and Julie Hiatt Steele, and technology to China (and where's John Huang now?), bleats the right. From the left comes the case against Ken Starr, the crescendo from the chorus singing for Janet Reno to fire him.

It's enough to keep the cable shows off the respirator for a spell, but this story is over. The psychological upshot? After most national crises, the people look to their leaders, or so we're told, for stability and resurrection of confidence. But this was never a crisis, inasmuch as crises—Dreyfus, the world wars, Watergate, that sort of thing—demand the inescapable emotional engagement of the public. For weeks now, the people have been concentrating on ignoring Washington, but even concentrating on ignoring Washington is, in a sense, concentrating on Washington. One suspects it'll be a while before people pay attention again.

Especially to the Republicans, now at their lowest point in some 30 years. Cook states the obvious with pith when he says that "if a Martian came down and looked at our political system for the first time, he'd think the Republicans were a new party formed solely to investigate and attack the president of the United States." Republicans don't agree (or, more likely, don't care). Writing in the February 8 *Weekly Standard*, William Kristol argued that "the real problem afflicting the Republican party today is not impeachment. It's everything but impeachment." An astonishing statement. He means that the party isn't talking about its core agenda—"defending the country, defending the Constitution, defending the unborn"—but he seems not to understand that the party hasn't been stressing its core agenda because it's been stressing something else, something that leaves two thirds of the country either disgusted or bored.

In the coming weeks, Republicans will talk of getting back to basics. "That Clinton State of the Union address was Lyndon Johnson on steroids," says Grover Norquist of Americans for Tax Reform, a conservative anti-tax outfit. "Money for this. Here! Money for that. Here! It's great for us. He's moved so far to the left on all the issues we can beat him on." Norquist walked me through a remark Clinton made in Buffalo the day after that speech. Discussing the budget surplus, Clinton told his jelly-kneed audience that "we could give it all back to you and hope you spend it right." Applause. Then: "But I think—here's the problem. If you don't spend it right, here's what's going to happen," and he issued warnings about the demise of Social Security.

This sort of talk is mother's milk to Norquist, who vows to "ram that down Clinton's and Gore's throats." ("And put it up on our Website!" he chirped to an aide as she was faxing a copy to me.) And it is true that the Republicans have one possible advantage in the post-Monica world. "The strategy of Democrats to get back the House is not necessarily the same," Democratic consultant Mandy Grunwald says, as the president's strategy "to get himself into the history books." Congressional Democrats want nothing to pass, or at least nothing that isn't theirs, lest the GOP be able to claim credit for something. Clinton, though, wants to pass legislation. As do Republicans.

The political upshot of Monica, then, might be Triangulation Part Two, with Clinton again putting room between himself and his party's congressional leaders. But Democrats who stuck by this president more loyally than he deserved have some chits to call on him, too, and besides, Republicans aren't exactly coming at this from a position of strength. They'll chatter these next months about getting back to their Reaganite roots, but, as Peter King understands, Reaganism needs a Reagan, and there isn't one among them. ▬

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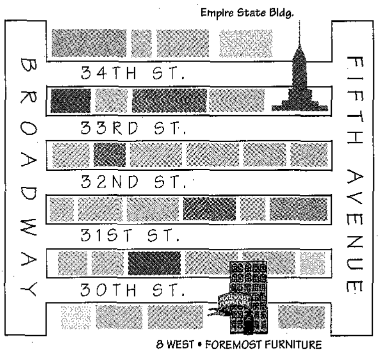

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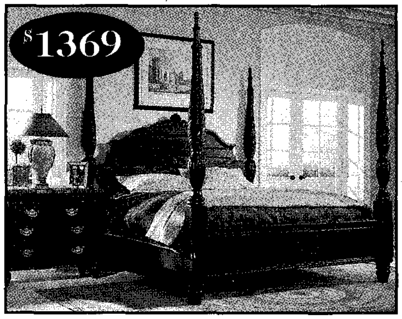

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MEDIA MICHAEL WOLFF

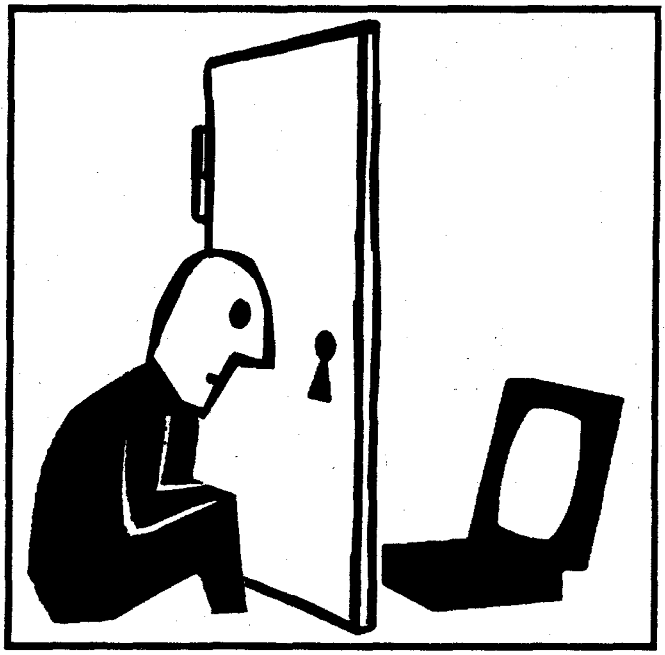
Must-See PC

Never mind cybersex; the Web gets seriously intimate with Webcams, those teeny computer eyeballs that strip away all pretense and seduce with artlessness.

I AM WATCHING JENNIFER RINGLEY take a bath, but she won't have lunch with me.

She may not have made a distinction between my lunch invitation—which I've proffered as a columnist—and the invitations she undoubtedly gets from the vast number of viewers who regularly look in on her life at www.jennicam.org and feel familiar enough to suggest a meeting.

Or, possibly, she understands that there are platform incompatibilities between new media and old media. Lately, she's done the talk-show circuit and might not be too happy about how that's turned out. On these talk shows—*Letterman, Oprah, Jenny Jones*—she's supposed to be a fifteen-minutes-of-fame oddity: the girl who broadcasts her life, from its most banal to its most intimate aspects, over the Internet. Her true oddness, however, is her obvious lack of oddness and affect. She is earnest, flat, artless (or alternatively, big, lumpy, dorky). She has no media personality. She is the reason those of us who are not on television are not on television—on television, we would look like Jenni.



Which is sort of the point: artlessness, everydayness, nothing-specialness works on the Web, where you can find Jenni 24 hours a day (24-7, in Web talk). Indeed, we all might be good on the Web. "There are 5.5 million Webcams out there," according to Mitch Ratcliffe, CEO of VidWatch.Com. (These are cameras that perch on top of your computer monitor like an eyeball, cost as little as $69, and are used mostly to wave to Grandma or to soup up your cybersex.) He projects 12.5 million to 15 million by 2001.

I've tried explaining to the ordinary media-sophisticated people I know (who are, curiously, among the least Internet-literate people you'll find) the notion of a camera focused on someone nonstop. Mostly these savvy people ridicule the concept or overanalyze it. Jenni—along with other sites like anacam.com, amandacam.com, johncamlive.com, gabgab.com, thewife.com—is seen as quasi-pornographic, stupid, boring, or, more generously, as a type of avant-garde programming, or conceptual art, or Andy Warhol movie, or *Truman Show* thing (that is, a mock, an exaggeration, a high concept).

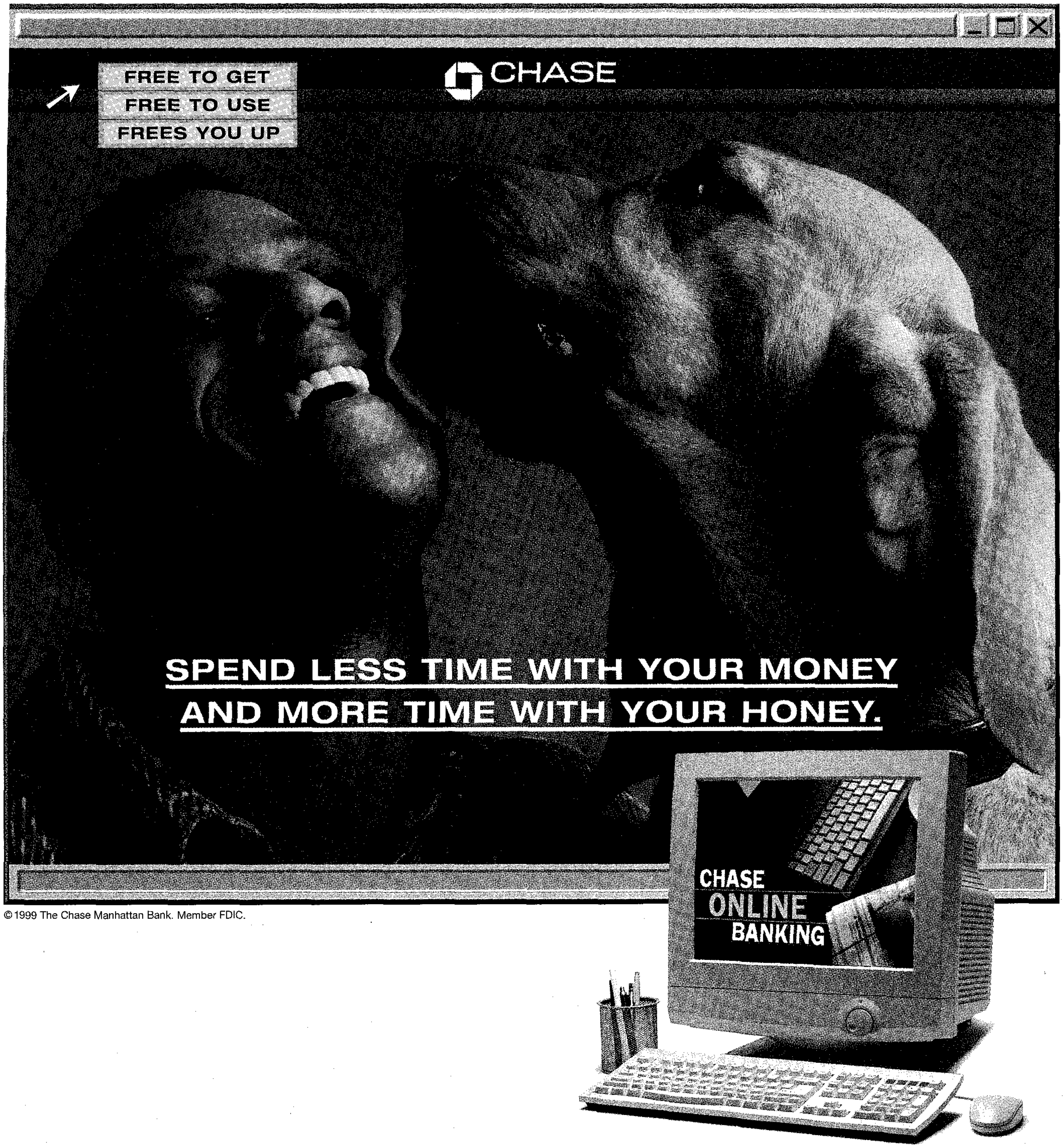
There are exceptions. A literary dowager I know was immediately enthusiastic: "Oh, I would love that. For years, I've been dying to know about the man next door. If only, I've thought, I just had a little hole in the wall. Maybe I should order the Internet."

My friend Ben Greenman, the executive editor of *Yahoo! Internet Life,* one of the few publications to be writing regularly about Webcams, says, just half facetiously, that Webcams are boring only in the way that reading is boring. (Although he does see the possibility of Webcams focused on people watching Webcams as potentially tedious.) To be able, at will, to look into someone else's life is, he says, an extraordinary media, not to mention literary, development. Webcams, he observes, keep you company like a talk show keeps you company, but it's company of a much higher order: It's truer, steadier, more intimate. You really are in someone's living room.

The form (let's call it a form)—a bird's-eye view of reality—began with a camera on a coffeepot at Cambridge University circa 1991. This was a famous novelty early in the Internet era. (There are now countless Webcams broadcasting slice-of-life scenes: from intersections where traffic accidents are likely to occur to daily life on Bourbon Street.) Jenni began broadcasting her life from her dorm room at Dickinson College in Pennsylvania in 1996. After graduation, Jenni moved to Washington, D.C., where she kept her virtual window open all day, allowing people to peer in and watch her sleep, eat, work, bathe, dress, undress, and (occasionally) have sex, becoming one of the Internet's most popular spectacles. Now she has a Webcast chat show, too, but that is not as compelling as her actual life.

Her actual life is minimalist. Zen. Noh. Perhaps everyone's life would take on such peacefulness and elegance if you saw it only as a series of movements, gestures, and static states (sleeping, working, doing nothing). You project onto her. I see her, for instance, as probably very much like Monica—a young woman, intelligent in a contemporary, urban, consumer sort of way, inside her Washington, D.C., apartment all day (like Monica, Jenni has been oddly singled out). I know people who keep Jenni in the corner of their screens as they work—she's a background presence, like radio. The fact that she keeps going, keeps showing up, keeps doing

Illustration by Igor Kopelnitsk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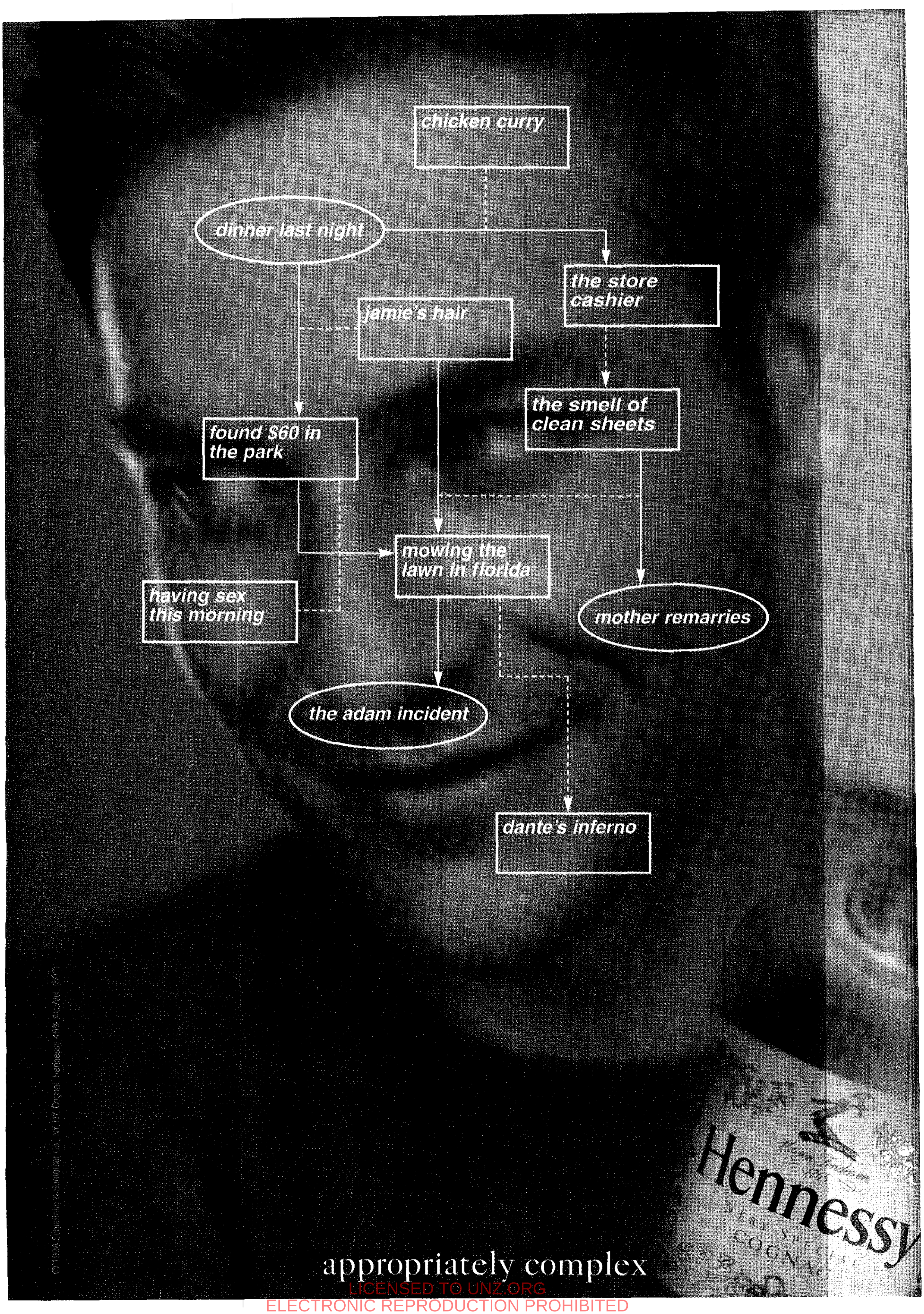
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whatever inconsequential things she does, is not only reassuring but instructive—this is how people deal with time, this is how people fill their days. They don't overdramatize. Jennicam is far from avant-garde or conceptual stuff. It's a narrative based on conventional character. The values, too, are pretty conventional: Jenni sits diligently in front of her computer; Jenni has a boyfriend who stays over a few nights a week; Jenni's apartment has become better furnished as she's gotten more successful; Jenni faithfully makes her bed every morning.

JENNI NOW HAS LEGIONS OF IMITATORS—hundreds, at this point. New Webcam personalities debut every day. This is, quite likely, the direction of personal Websites: We'll all go visual to some degree. Still, I tend to think of the form as belonging to Jenni—she's created it and defined it. And now, of course, others are commercializing it.

“We give the participants **room and board and a small weekly allowance,”** *says Voyeurdorm's Bruce Hamill. “And for that all they have to do is* **agree to give up their privacy.”**

In Tampa, Florida, for instance, there's a kind of Fox version (making Jenni sort of PBS) of a Webcam site. It's not, like Jennicam, a type of personal essay but more of a produced affair. Of course, the production values of a Webcam still render pictures only slightly clearer than a sonogram.

The Florida site has been assembled by the legendary 25-year-old Web impresario Seth Warshavsky. The Seattle-based (via Queens) Warshavsky is responsible for the distribution on the Web not only of the Tommy Lee and Pamela Anderson homemade sex tape and nude pictures of radio therapist Dr. Laura Schlessinger but of online-surgery.com, where you might have seen liposuction or breast-implant procedures. The focus of his company—which, he says, did $50 million last year, with $15 million in net profits, which would make it the most profitable company in the Internet industry—is to prepare for the large-scale deployment of broadband transmission that will enable the Internet to efficiently deliver moving pictures.

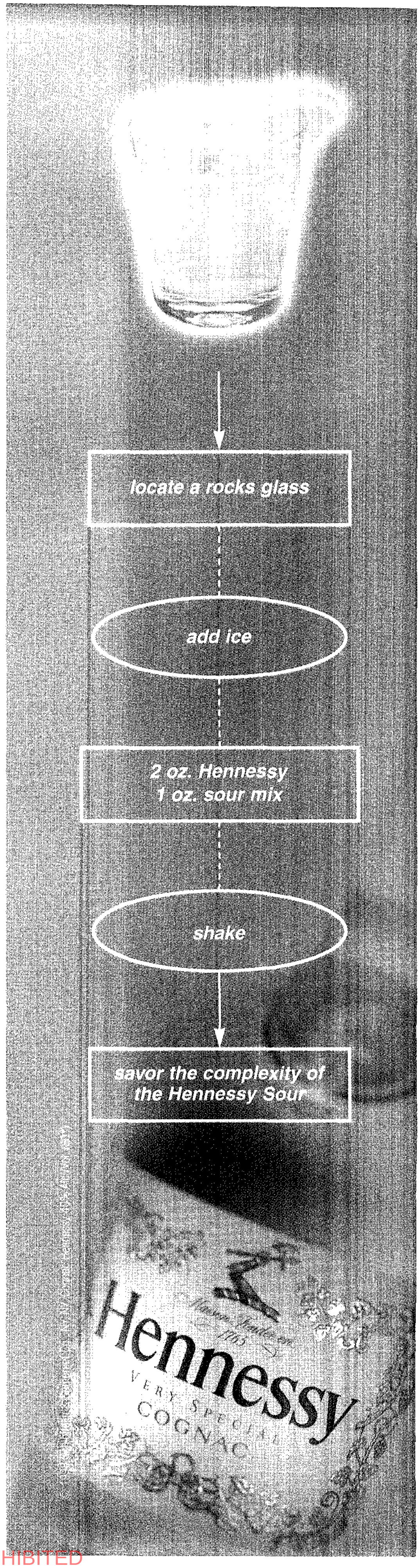
In Tampa, Warshavsky has assembled a house shared by six college girls and a (slightly older) den mother. There are 31 cameras that broadcast continuously from within the house, from the pool, the common rooms, the bedrooms, and the bathrooms. The cameras, transmitting at three or four frames per second, offer almost silent-film-quality motion. It is just possible to get a sense of character and of the generally casual rhythms of the house. While there is an air of salaciousness in the packaging of the site—it is, after all, called Voyeurdorm—in practice it is quite an innocent affair. There are flashes of dressing and undressing and showering and flirting with the camera (Jenni, in contrast, never acknowledges the camera), but there is also a lot of sitting-around and doing various roommate-type chores.

“We give the participants room and board and a small weekly allowance, and for that, all they have to do is agree to give up their privacy,” explains Bruce Hamill, the local Tampa television entrepreneur who first brought the concept to Warshavsky, and who supervises the day-to-day operation. “It's like you're a roommate. You're just living here. The cameras are no big deal. It's like cameras in a store,” says Alex, a 19-year-old former paralegal, now in her first year of college, who came to live in the house last fall.

The goal, Hamill says, is to do a kind of “unedited” version of MTV's *Real World*, but the general effect can seem closer—certainly with the arrival of various male interlopers at the house—to *Three's Company*.

I think that's part of what's going on: The sitcom form—domestic characters in a contained setting, with a minor story line—is being radically transmogrified. The producer's job is not to create an artful imitation of domestic life but to actually create that life: 24-7.

CREATING CONTENT, CREATING A TRUE HIT, the equivalent, say, of *I Love Lucy*, has turned out to be the most difficult part of turning the Internet into a media business. Indeed, the media model—large numbers of people looking at the same thing, having a shared experience, and being susceptible to a related commercial message—has to date been something of a dud online. The Internet now comprises large numbers of users, on almost as many different pages, who are



having radically diverse experiences and who are therefore less responsive to conventional advertising than sitcom or even drive-time-radio audiences. Of course, the Internet, in its maturation process (even moving at the speed of the Internet), may still be in a pre-*Lucy* stage; Jennicam may actually be the Internet's equivalent of *The Goldbergs*—that first primitive family-life sitcom.

> *The* **media model—** *large numbers of people* **looking at the same thing, having a shared experience,** *and being susceptible to a related commercial message*— **has to date been something of a dud** *online.*

Also, it's still a business run largely by technology people, and what do they know about entertainment?

But Warshavsky is obviously right that we are within months (whether nine, or twelve, or eighteen) of the coming tsunami (as they say in the technology business) of broadband-to-the-Internet. Last week, Victoria's Secret attracted the largest audience ever assembled on the Internet by broadcasting a lingerie fashion show. The New York *Times*, in its first review of an Internet broadcast, suggested with some resignation that given the 2 million people who showed up for this fashion show, the Internet might, in a few years, with appropriate advances, replace television.

But that's an issue, really, about monitors. I'll bet the convergence between digital and analog and between television and PC monitor is incidental to the greater coming-together of life outside and life inside the box.

It's 9:50 A.M. Jenni is sitting up in bed, her comforter pulled around her, her blonde hair in tangles. You can see it (and relate to it): the pain of consciousness. And you just know what's going to happen: She falls back down on her bed. She is wearing, I note, a Victoria's Secret pajama set. Obviously, there are marketing opportunities here. ■

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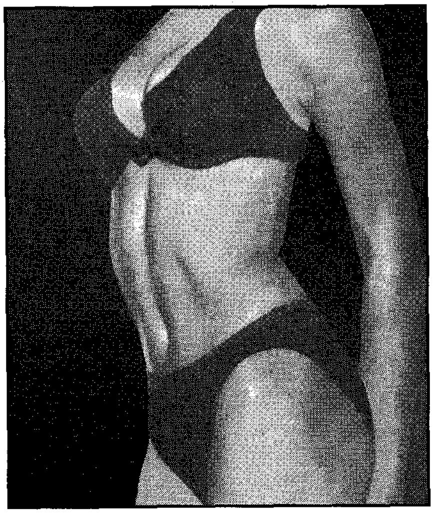

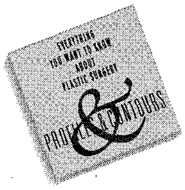
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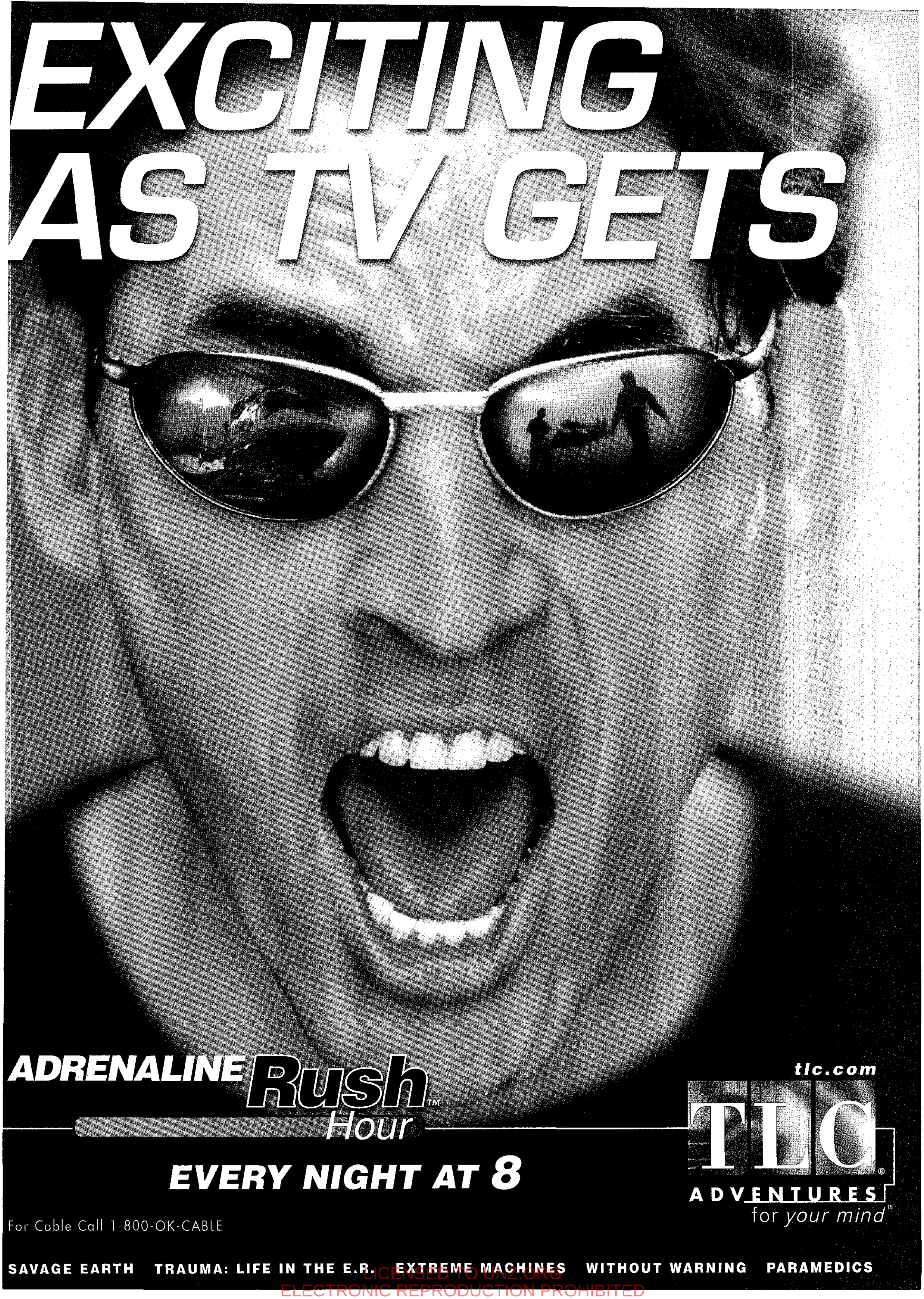
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The Name Game

Stars are taking to our stages—uptown and down, on Broadway and Off—in unusual numbers, keeping some shows and even some theater's alive. But at what cost?

I'LL ADMIT I WAS SKEPTICAL. STARRING roles in *Kuffs* and *Hard Rain* didn't strike me as particularly strong qualifications for the rigors of acting on Broadway. But Christian Slater isn't half bad in *Side Man,* the heartrending Warren Leight play now running at the Golden Theater—though I do wish he'd wipe that wily-weary smirk off his face.

I also wish that Robert Sella were still playing Slater's role. He was originally supposed to leave *Side Man* for just ten weeks, in order to fill in for *Cabaret*'s Alan Cumming, who was off shooting a film. But the night of Sella's first performance at the Kit Kat Klub, the casting director from *Side Man* poked his head into the dressing room and informed him that Slater had called. He'd seen *Side Man.* He wanted Sella's part.

And that was that.

"I don't begrudge Christian," says Sella. "He's done a very good job. But I have to say, I felt powerless. It was like, 'Oh, my God—what's our future?'"

An excellent question. New York stages have been so hospitable to Hollywood royalty recently that they've outdone the Lincoln Bedroom: Jennifer Jason Leigh is *Cabaret's* latest Sally Bowles; Nicole Kidman is drawing crowds to *The Blue Room.* Helen Hunt, Martin Short, Liam Neeson, Quentin Tarantino, Marisa Tomei, and Alan Alda have already logged Broadway time in the past year, and Kevin Spacey starts previews for *The Iceman Cometh* in late March, about six weeks after Laurence Fishburne begins performances in *The Lion in Winter.*

Weirder still is the number of marquee celebrities who've flocked to the nonprofit snuggeries of Off Broadway. In the fall, Frances McDormand played Billy Crudup's mother in a four-and-a-half-hour production of *Oedipus.* Holly Hunter played a feather-brained mother-to-be in *Impossible Marriage.* John Turturro, Christopher Lloyd, and Tony Shalhoub performed *Waiting for Godot* for six weeks at the Classic Stage Company, a 180-seat space on East 13th Street with a fine reputation and a formidable debt. And last Sunday, Uma Thurman made her professional stage debut at the same address, in an adaptation of Molière's *Misanthrope.*

Star power: From top, Christian Slater; Nicole Kidman and Iain Glen; Roger Rees and Uma Thurman.

The sheer volume of these celebrity stints probably isn't a fluke but an augury of things to come. With film production, of both the studio and the independent varieties, booming here, more film actors are living in New York than ever before (well, the clubs are better, too).

This turn of events comes at a time when production of straight plays, particularly ones that aren't revivals or those lacking a British imprimatur, has all but come to a halt. Even a 45-minute, two-character Harold Pinter play presents a forbidding financial risk unless undertaken within the relative security of a subscription house. The solution, many producers and artistic directors are discovering, is to cast a moll from the cover of *Vanity Fair* or one of *People*'s Sexiest Men Alive.

"Straight plays don't have audiences anymore, unless they're Events," declares Margo Lion, one among the raft of producers it took to get the Pulitzer-winning *Angels in America* onto a Broadway stage, where it won fans and influenced people—but never earned a nickel.

It's a simple question of economics: If a Broadway production sells out for the first twelve or sixteen weeks of the run, it can actually recover its costs and turn a small profit. Most celebrities, in turn, are delighted to take a pay cut in exchange for the challenge and the cachet of performing for an audience old enough to shave. (Spacey's getting $1,100 per week to do *Iceman.*)

Unfortunately, twelve or sixteen weeks is usually all a celebrity is willing to commit to a stage project—hey, they have bills to pay—which means that most non-musicals, both now and in the future, are destined for a very short life, and most of us will never see them.

The theater Establishment has, of course, known about this simple formula for years. What makes this season unusually star-strewn is that a number of celebrities said yes simultaneously. So momentum has been building in favor of the trend: Investors are recovering their money; Kidman is purring on the cover of *Newsweek.* "Now that everyone has a celebrity in their show," notes Lion, "there's this pressure to *keep* having them." Barry Edelstein, the newly appointed artistic director for Classic Stage Company, says he's inclined to cast an A-list film star whenever he can: "If we can

Photographs: top, Carol Rosegg; center, Joan Marcus; bottom, Dixie Sheridan

find somebody who's perfect for the part, and who's also able to bring in a lot of people—well, that's the best of all possible worlds, isn't it?"

James Lapine, who directed Natalie Portman last season in *The Diary of Anne Frank,* adds that film actors in a slump "will be inspired to do it after all the attention Nicole Kidman has gotten. It's a real career-booster. And if they fail, no one really cares. People just think they're brave for having tried."

As it happens, many of these actors have considerable stage experience anyway. Spacey first performed *Iceman* last fall in London, and the critics collapsed in admiration. Turturro, who estimates he did more than 100 plays before turning to film, gave one of the most thrilling performances of the season—*and* got a slew of young people to come see *Waiting for Godot.* Casting film folk has also kept some really fine shows (*Side Man*) and productions (*Cabaret*) and institutions (Classic Stage Company) afloat.

The problem is when the opposite happens. Kidman sold out a play by David Hare that is, in both the literal and the metaphorical sense, only skin-deep. When Alec Baldwin and Angela Bassett starred in last spring's Public Theater production of *Macbeth,* it sold out, too, despite deservedly rotten notices, including a warning from the *Daily News* that Baldwin sounded like John Gotti and Bassett approached Shakespeare's prose as if she were "trying to eat a live eel." Hunt didn't fare much better in the Lincoln Center Theater production of *Twelfth Night;* John Simon declared in these pages that her interpretation of Viola was "as bad as it gets."

During our conversation, Sella ruefully noted that *Side Man* is now known as "the Christian Slater play"—an irony, given that the subject is artists who work in the shadows of stars. But he also knows that Slater's presence is keeping his colleagues employed, and it's helping bring audiences to a real play about real people, and it may even be encouraging struggling authors to continue writing, because they know that Slater might someday want to do their plays, too.

Emanuel Azenberg, the Broadway stalwart and producer of *Iceman,* points out that the real trouble often begins when a celebrity *leaves* a show. I ask what he plans to do after Spacey's departure. "I'm going to cry," he says. "I'm going to ask him to stay a little longer. And then," he concludes, "we're going to close." ▬

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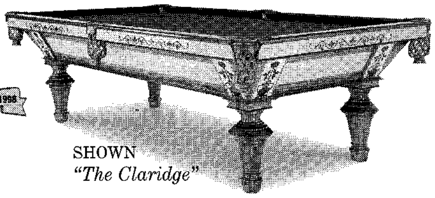

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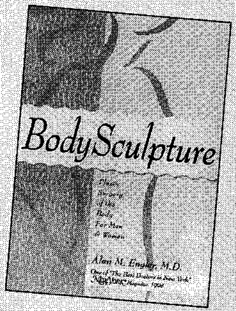

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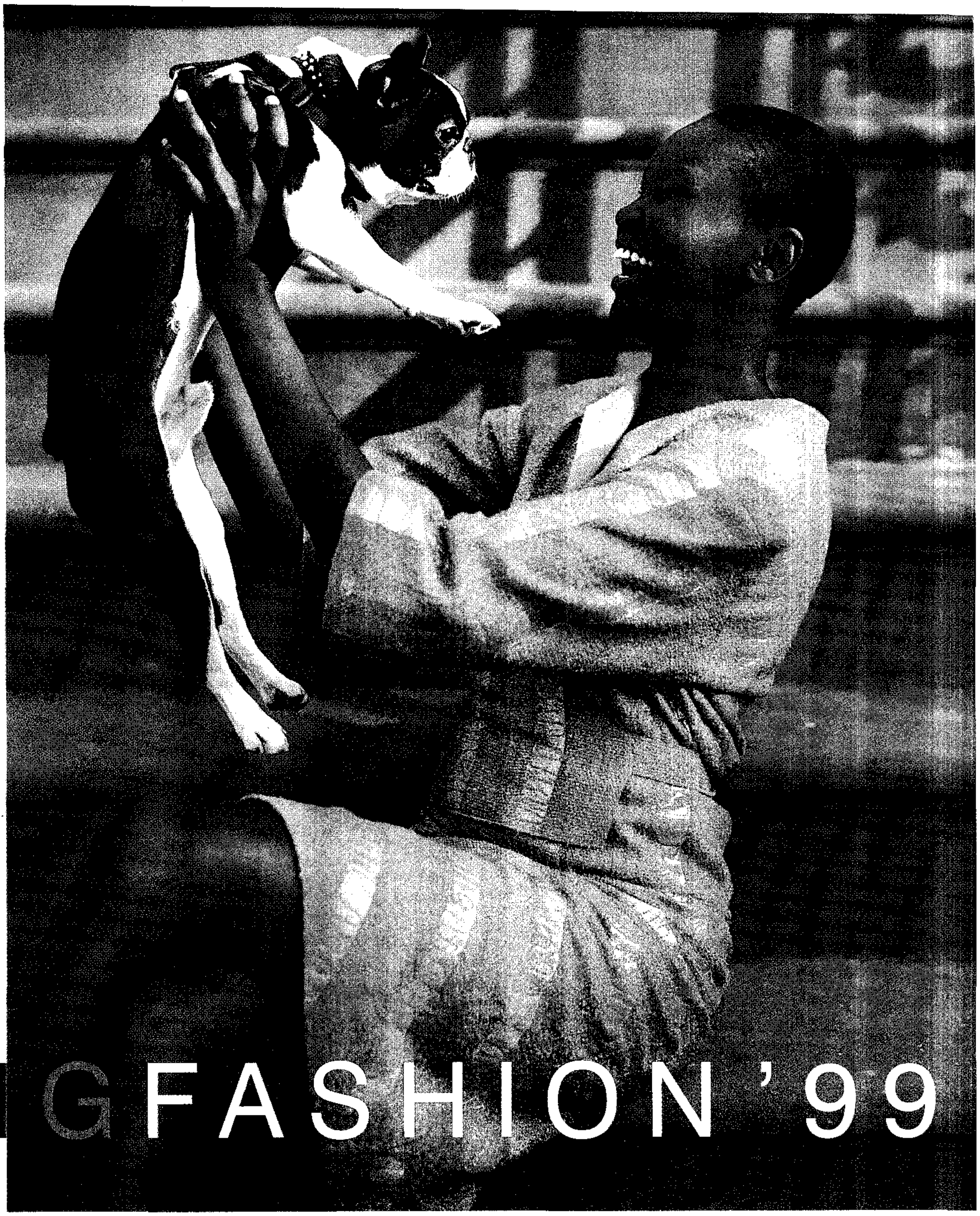

SPRING FASHION '99

BY SALLY SINGER

For all the talk about the globalization of taste, fashion takes on a unique cast in its favorite capitals. In Paris, it's all about being chic; in London, foppish or forward-thinking; in Milan, tawny and luxe. For New Yorkers, however, fashion means looking smart—sufficiently hip to spot the trends but savvy enough not to play the victim. On the pages that follow, some of the city's most stylish residents cannily sample the season's key looks. In "Be Prepared," six new models transform summer-camp basics into urban essentials. For the residents of Alphabet City, hippie chic is less about retro kitsch than about an easy hand with ornamentation. Nine fashion insiders reveal how to appear cool everywhere—from Tokyo to Tulum. A gathering of Gotham glamour gods illustrates how even the most precious rocks and frocks can be worn with unprecious abandon. And a fully clad Stephanie Seymour makes the case for color. Great style results from knowing oneself and knowing what's out there. Now, let's get dressed.

PRODUCED BY JORDAN SCHAPS

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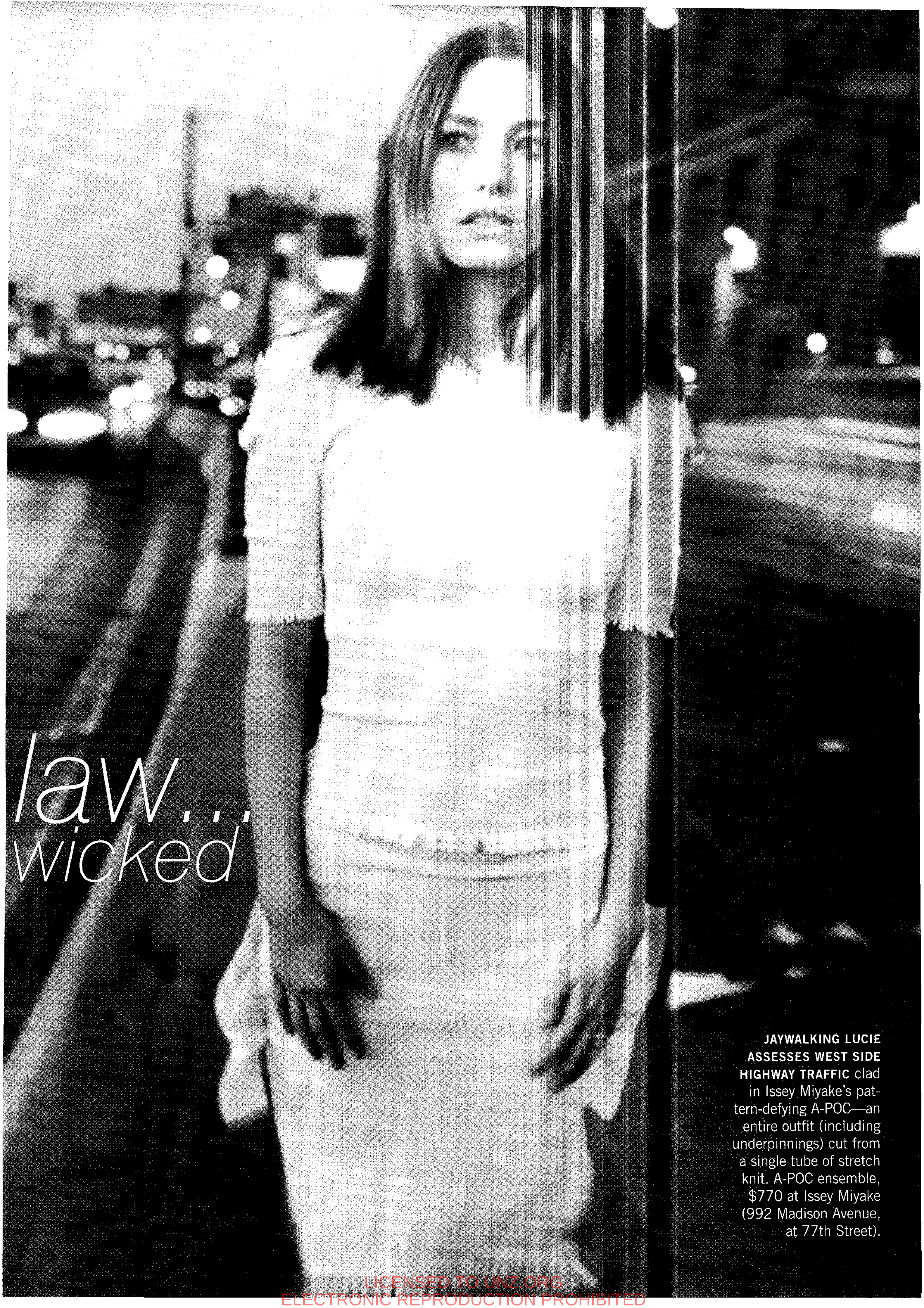
FASHION ASSISTANT:
Danica Wilcox

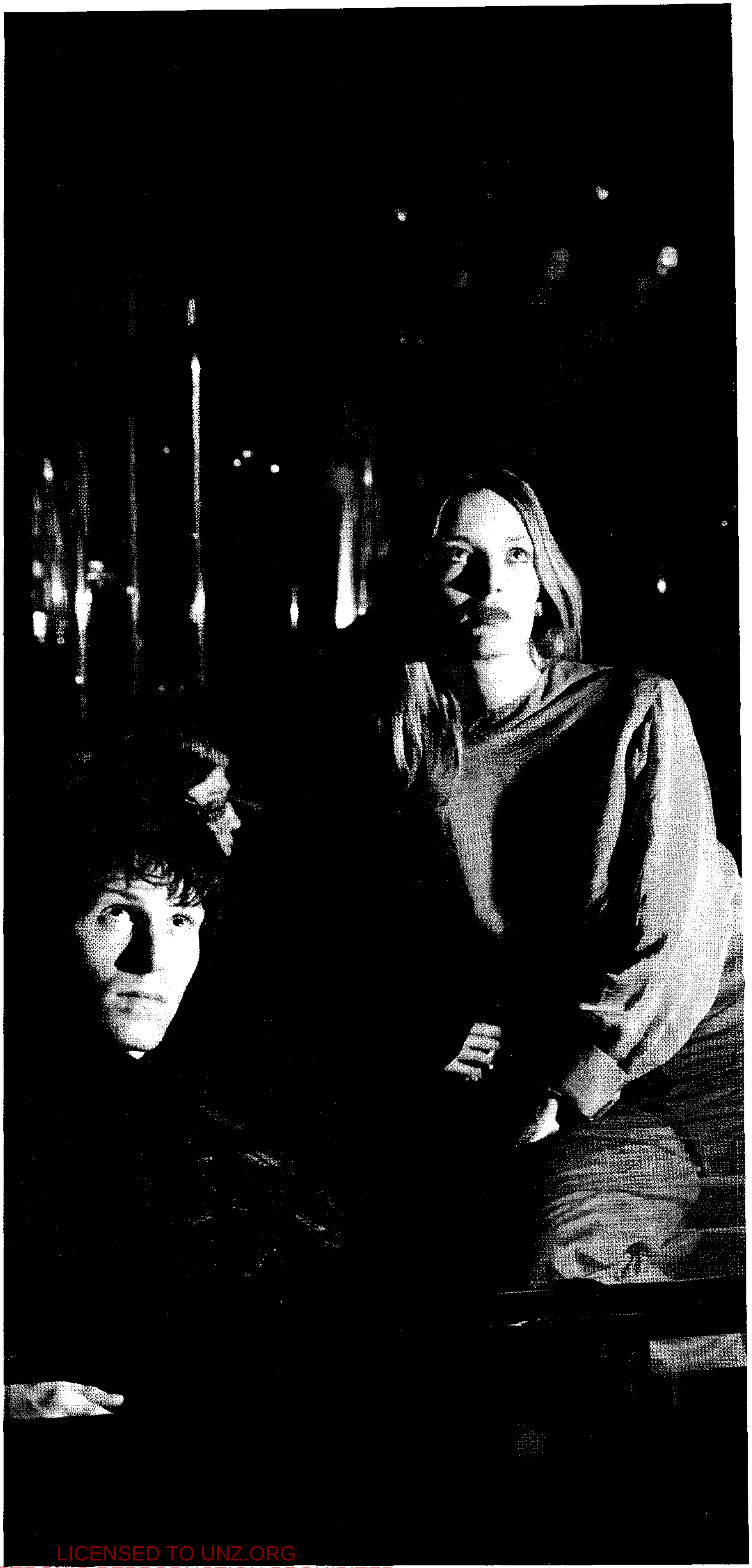


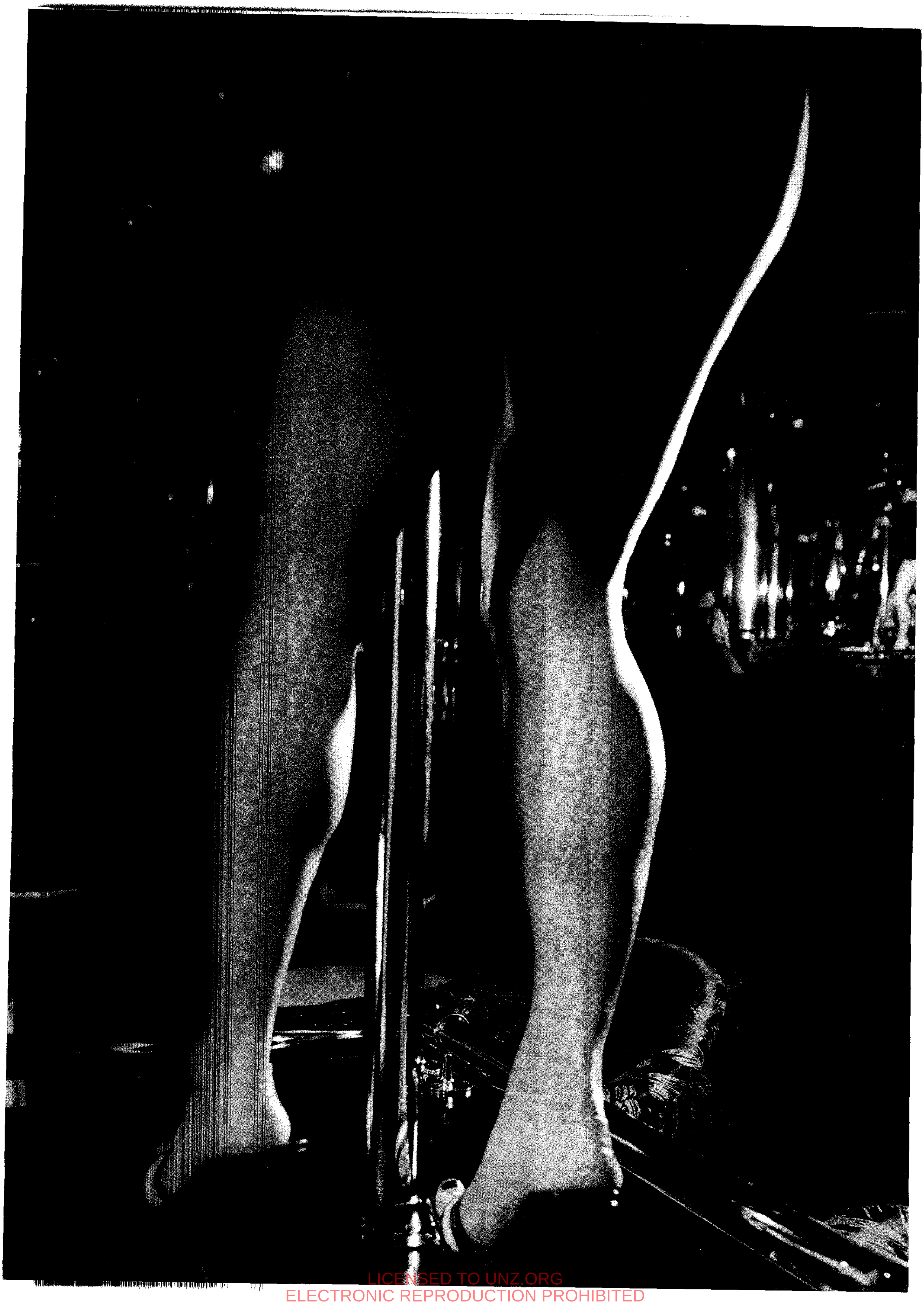
law... wicked

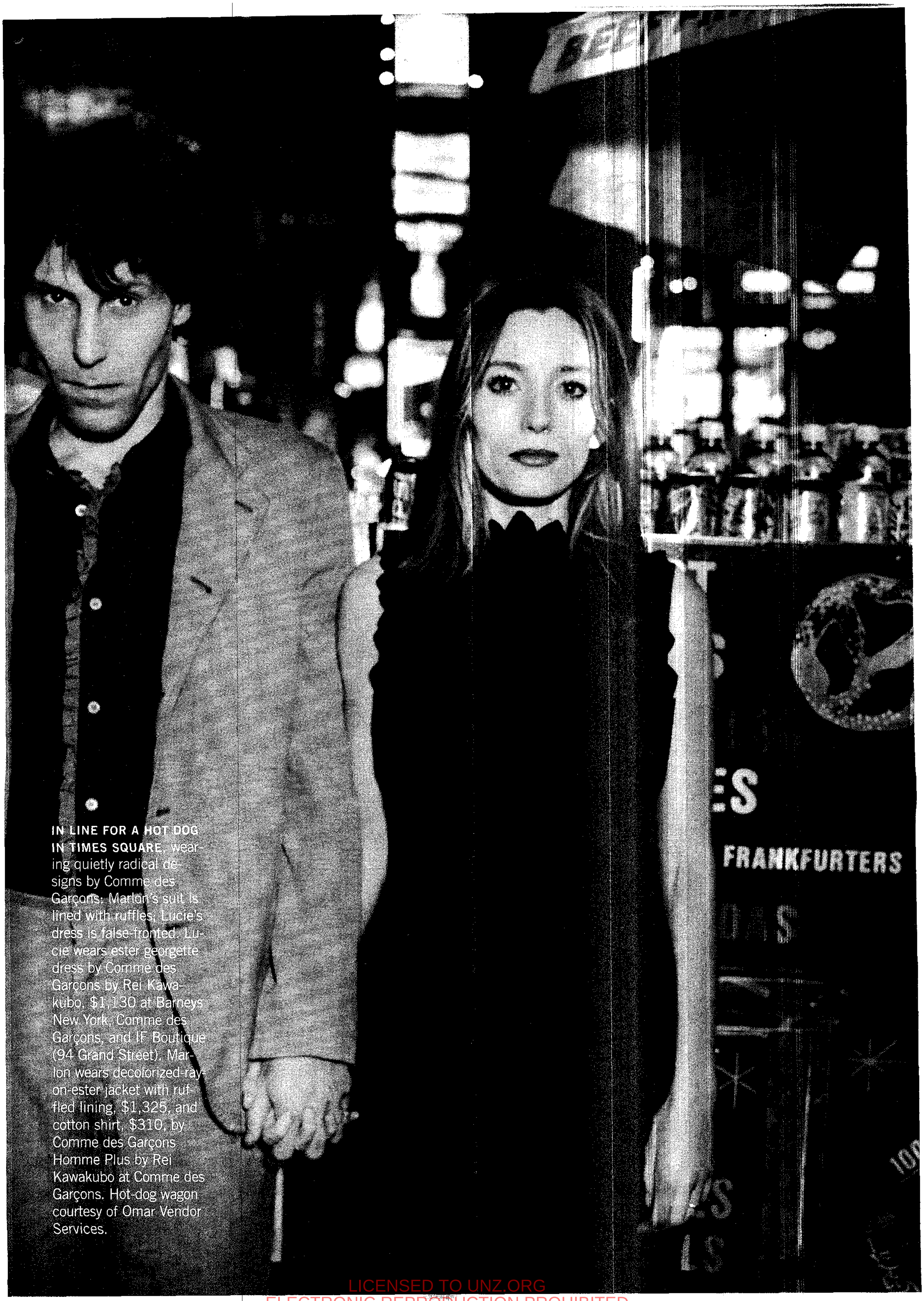
JAYWALKING LUCIE ASSESSES WEST SIDE HIGHWAY TRAFFIC clad in Issey Miyake's pattern-defying A-POC—an entire outfit (including underpinnings) cut from a single tube of stretch knit. A-POC ensemble, $770 at Issey Miyake (992 Madison Avenue, at 77th Street).

Keep those clothes on, you big tease. Your stripping days are over.

AT TEN'S WORLD-CLASS CABARET NIGHTCLUB, Lucie veils her trousers in tulle, while Marlon dons a cropped pinstriped jacket. She wears a long-sleeve silk blouse, $1,015, tulle silk skirt, $450, and linen pants, $505, at Giorgio Armani (760 Madison Avenue). He wears a pinstriped suit, $1,890, shirt, $290, and tie, $125, at Yves Saint Laurent Rive Gauche Men's Boutique (88 Wooster Street). The dancer's beaded platform no-heel heels are by Sergio Rossi, $725 at Sergio Rossi Boutique. After this picture was taken, Ten's was closed by the city. The club has appealed.





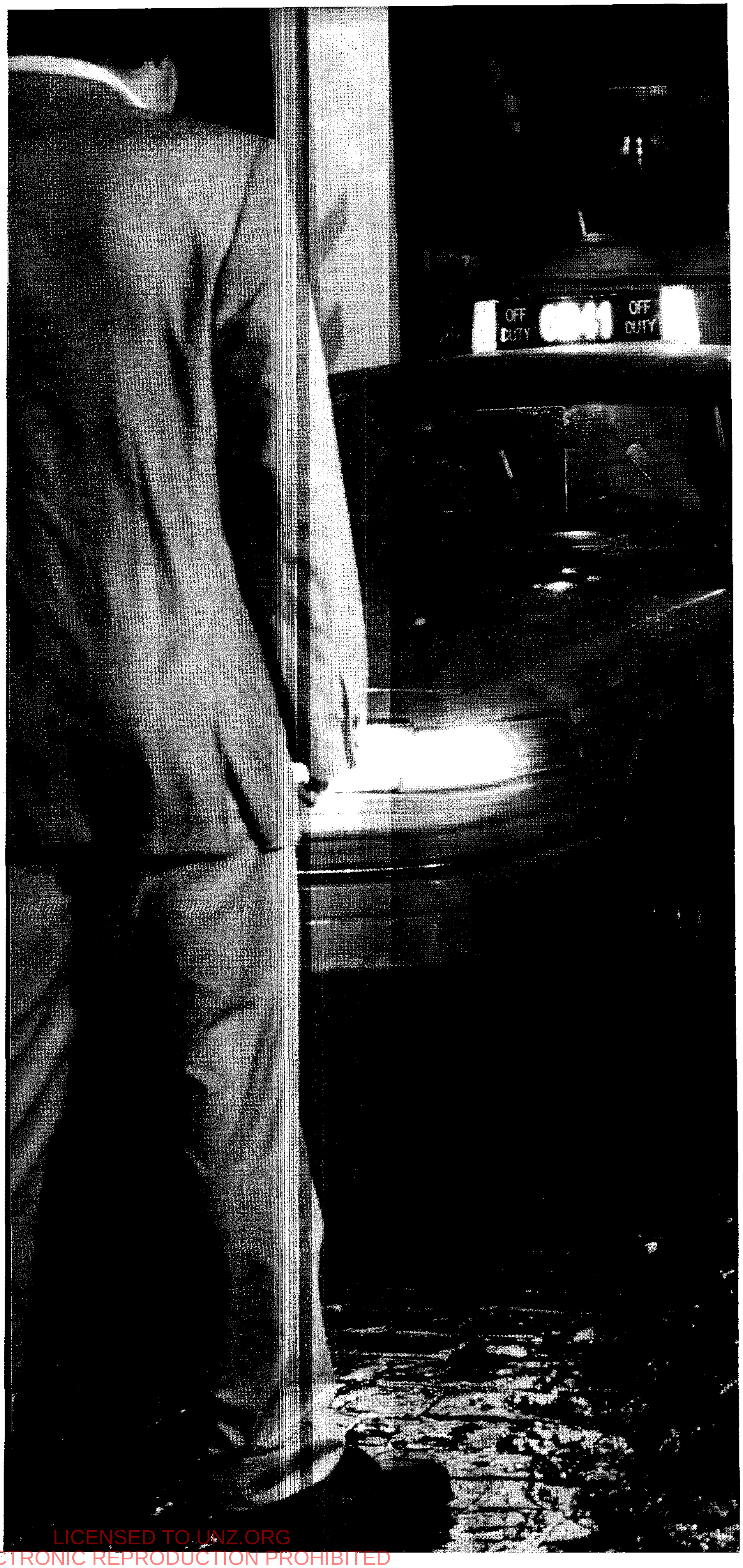


IN LINE FOR A HOT DOG IN TIMES SQUARE, wearing quietly radical designs by Comme des Garçons: Marlon's suit is lined with ruffles; Lucie's dress is false-fronted. Lucie wears ester georgette dress by Comme des Garçons by Rei Kawakubo, $1,130 at Barneys New York, Comme des Garçons, and IF Boutique (94 Grand Street). Marlon wears decolorized-rayon-ester jacket with ruffled lining, $1,325, and cotton shirt, $310, by Comme des Garçons Homme Plus by Rei Kawakubo at Comme des Garçons. Hot-dog wagon courtesy of Omar Vendor Services.

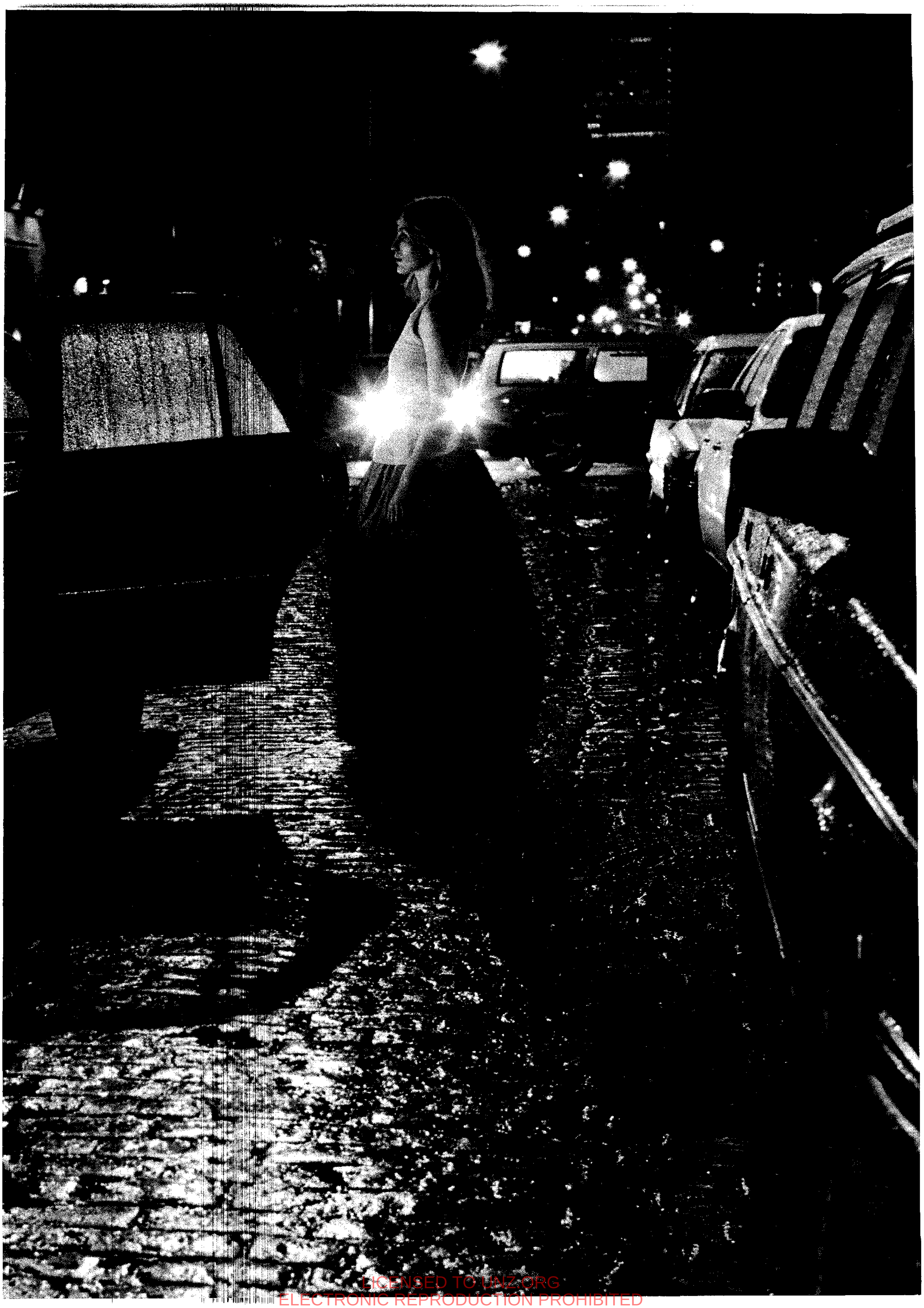
Don't dine on the street . . . Go fly a kite—not—at Dyker Beach Park.

CAUGHT OUT AT DYKER BEACH PARK IN BROOKLYN, Marlon wears Jil Sander's denim suit while Lucie is self-contained in Yohji Yamamoto's multi-pocketed "secret" dress (for the bride who has everything—packed in her skirt). On Lucie: Dress by Yohji Yamamoto, $7,680 at Bergdorf Goodman, Barneys New York, and Yohji Yamamoto NYC. On Marlon: Denim suit, $1,685, and T-shirt, $105, by Jil Sander at Barneys New York.

Don't stop that cab! (when it's more than twelve inches from the curb)



MARLON AND LUCIE TAKE SHOCKING PINK TO THE CITY'S DARK STREETS. He wears John Bartlett's fuschia leathers; she, Donna Karan's geranium silk. On Marlon: leather blazer, $1,875, and leather flat-front pants, $1,110, by John Bartlett at Barneys New York and Untitled, NYC (26 West Eighth Street). Shoes by Issey Miyake Men. On Lucie: Cowl-neck sleeveless top in sheer linen with cashmere borders, $320, and washed-taffeta long double-twist skirt, $1,290, by Donna Karan at Bergdorf Goodman, Saks Fifth Avenue, and Donna Karan, Manhasset.



WATCH ME NOW: Blood-orange-red heels lift Hussein Chalayan's austere summer trouser ensemble into the realm of va-va-voom. Sleeveless shoulder-flap jacket, about $344, and viscose-and-linen trouser, about $303, by Hussein Chalayan to order at Barneys New York and Saks Fifth Avenue. Elastic-strap patent-leather sandal by Chanel, $445 at Chanel and Bloomingdale's.

Shot on location at the Mercer Hotel.

FASHION EDITOR: Franciscus Ankone

HAIR: Max Pinnell for Bumble&bumble New York

MAKEUP: Glenn Marziali

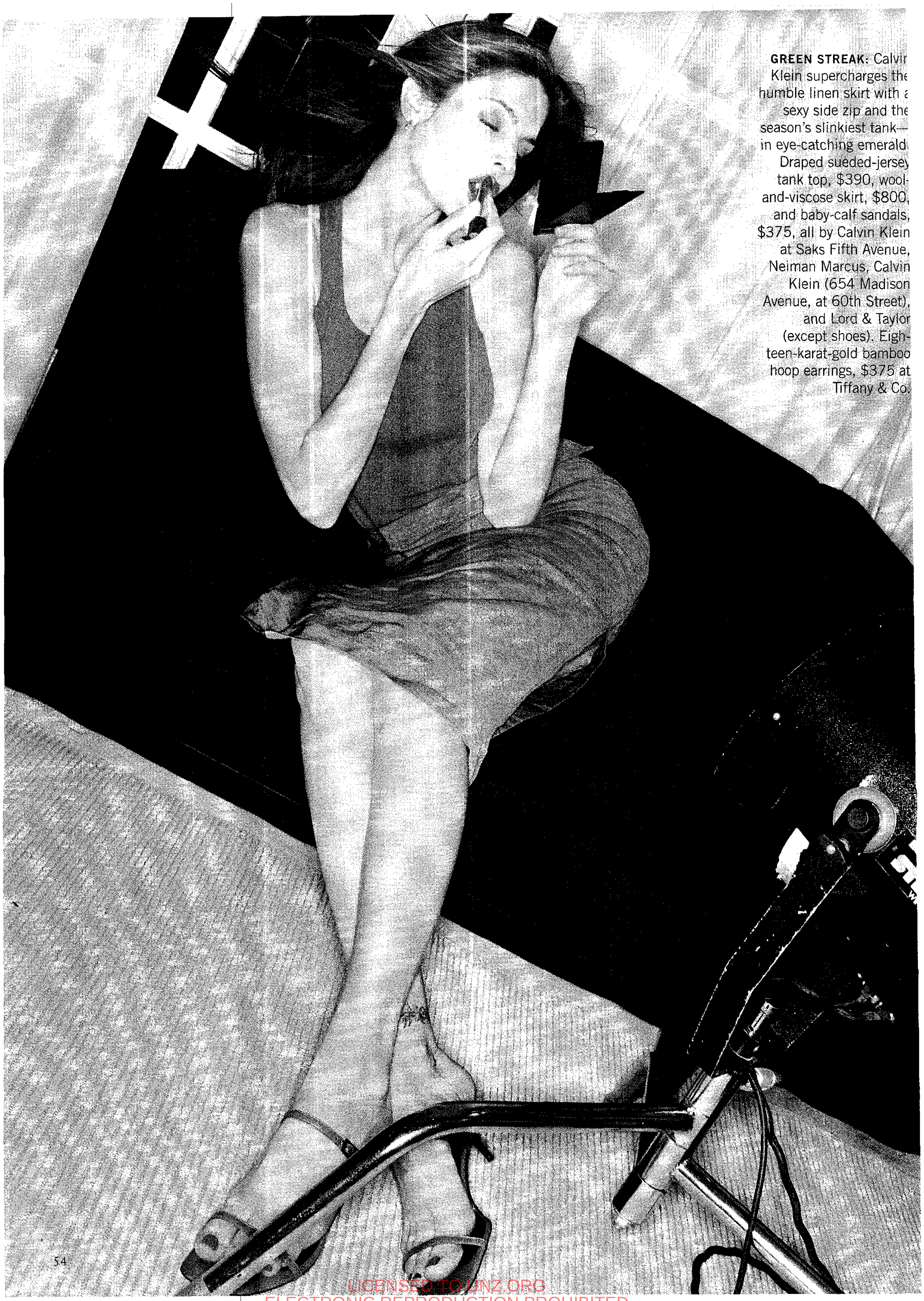
ASSISTANTS: Mia Lefkowitz, fashion; Peter Lennon, hair

To shift out of neutral this season requires more subtlety than a racy bra. A splash of color breathes

Stephanie's
Cret...

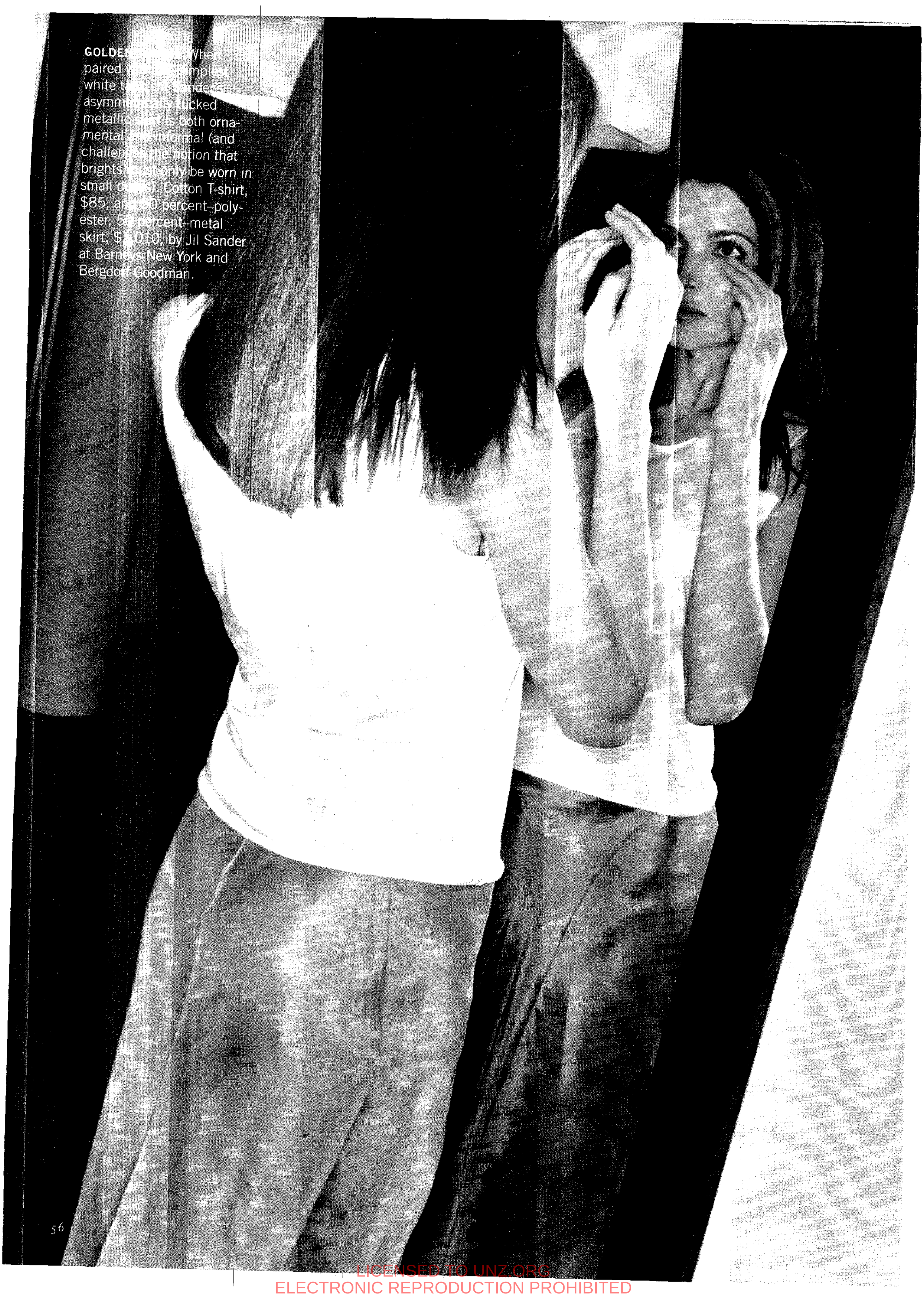
fresh air into the urban palette of black, gray, beige, and white.

PHOTOGRAPHED BY STEVE HIETT



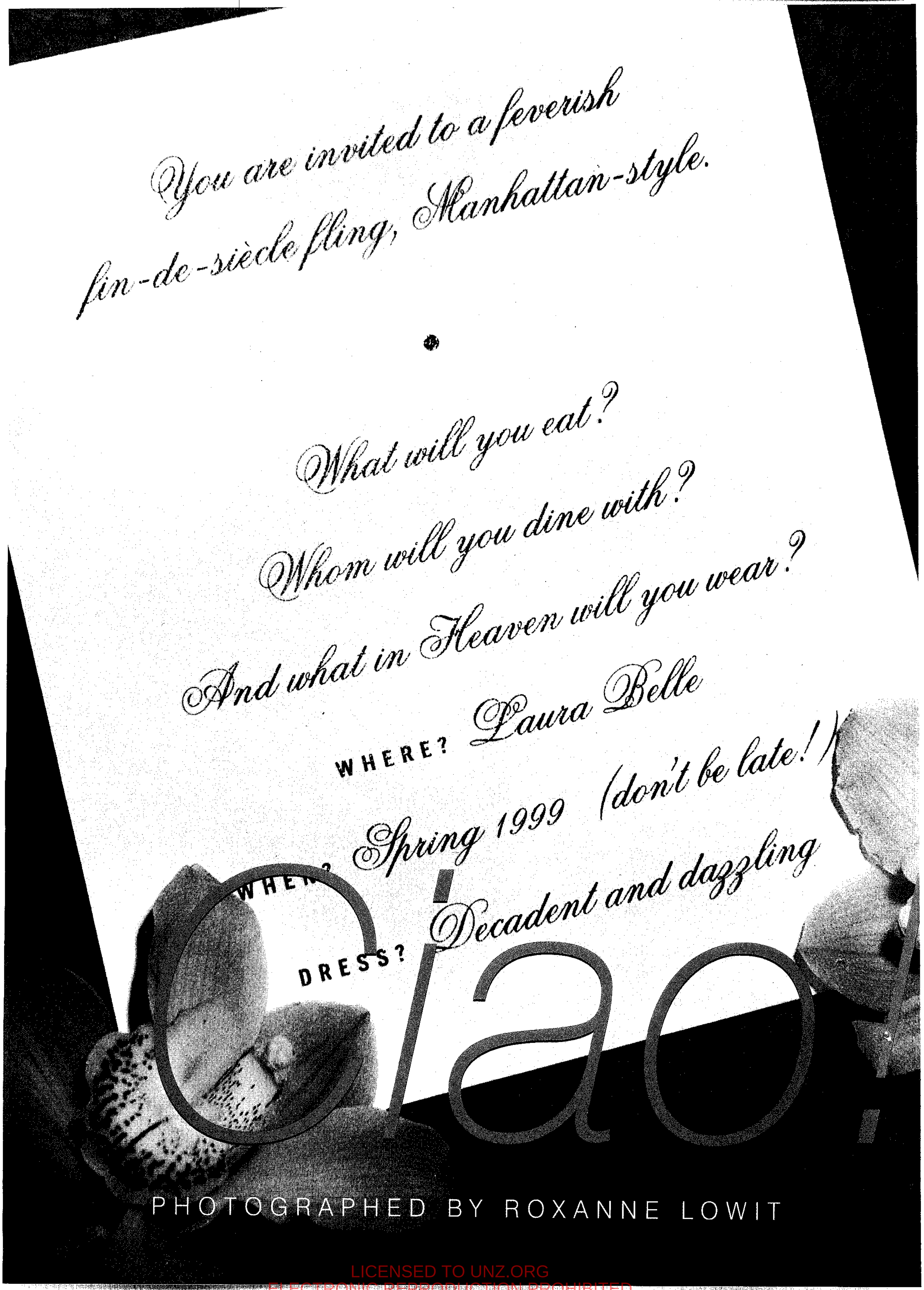
GREEN STREAK: Calvin Klein supercharges the humble linen skirt with a sexy side zip and the season's slinkiest tank—in eye-catching emerald. Draped sueded-jersey tank top, $390, wool-and-viscose skirt, $800, and baby-calf sandals, $375, all by Calvin Klein at Saks Fifth Avenue, Neiman Marcus, Calvin Klein (654 Madison Avenue, at 60th Street), and Lord & Taylor (except shoes). Eighteen-karat-gold bamboo hoop earrings, $375 at Tiffany & Co.

TRIPLE THREAT: In his Emporio line, Giorgio Armani provides a lesson in layering. A salmon-pink *bustier*, worn as a color block over beige, makes a graphic yet feminine statement. Cotton tank, $175, wool-blend *bustier*, $175, and cotton pant, $195, at Emporio Armani.



GOLDEN [illegible] When paired with the simplest white tee, Jil Sander's asymmetrically tucked metallic skirt is both ornamental and informal (and challenges the notion that brights must only be worn in small doses). Cotton T-shirt, $85, and 50 percent–polyester, 50 percent–metal skirt, $[illegible]010, by Jil Sander at Barneys New York and Bergdorf Goodman.

QUIET RIOT: Bottega Veneta's leather mini-caftan is literally "like butter" and makes sixties-chic nineties-sleek. Finish off with Manolo Blahnik's nouveau-hippie turquoise-bauble thongs. Leather tunic, $1,200, and full-leg linen-gabardine pant, $600, at Bottega Veneta. Flat beaded "Benabu" sandal, $455 at Manolo Blahnik.



You are invited to a feverish
fin-de-siècle fling, Manhattan-style.

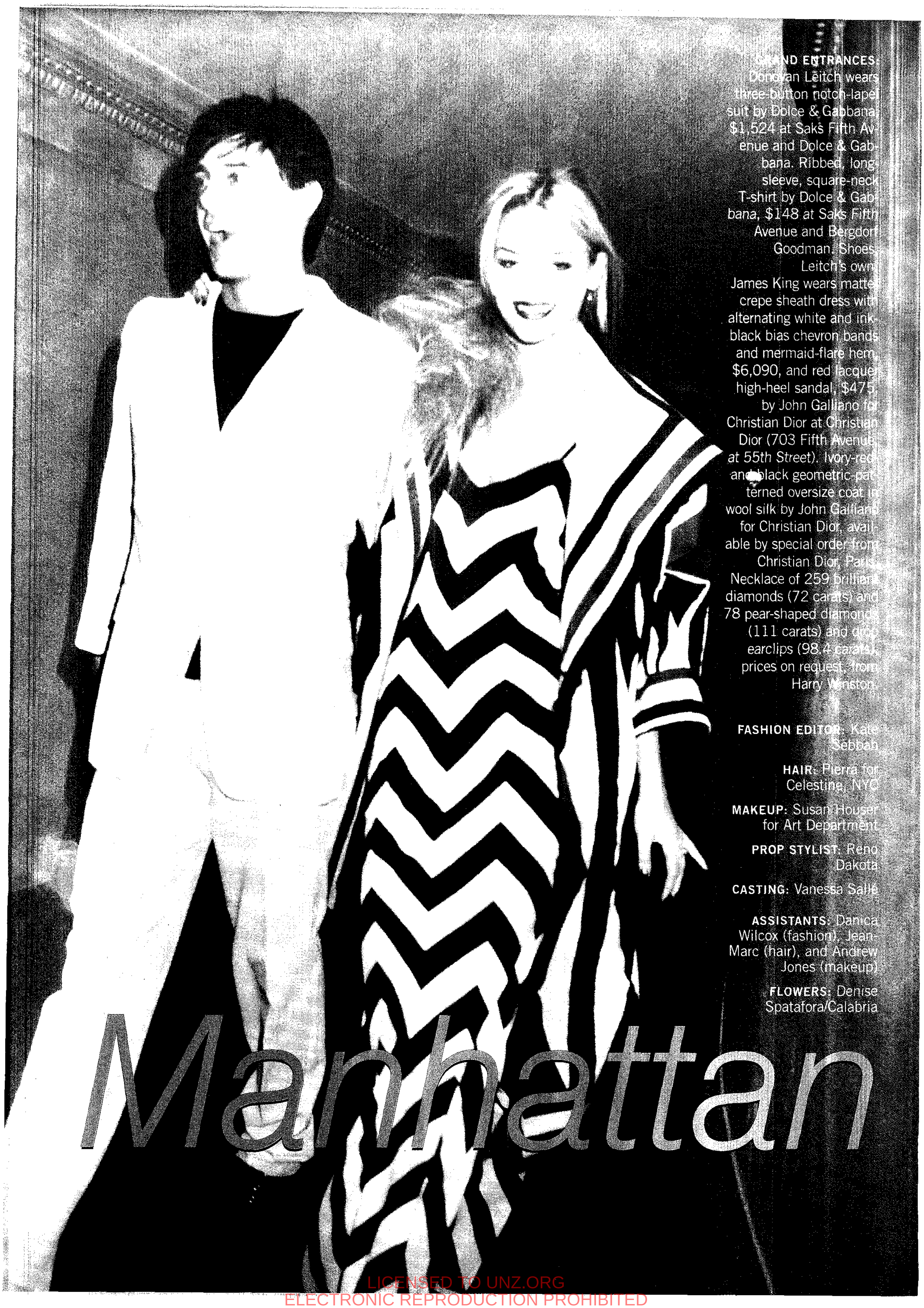
◆

What will you eat?
Whom will you dine with?
And what in Heaven will you wear?

WHERE? *Laura Belle*
WHEN? *Spring 1999 (don't be late!)*
DRESS? *Decadent and dazzling*

Ciao!

PHOTOGRAPHED BY ROXANNE LOWIT



GRAND ENTRANCES: Donovan Leitch wears three-button notch-lapel suit by Dolce & Gabbana, $1,524 at Saks Fifth Avenue and Dolce & Gabbana. Ribbed, long-sleeve, square-neck T-shirt by Dolce & Gabbana, $148 at Saks Fifth Avenue and Bergdorf Goodman. Shoes, Leitch's own. James King wears matte crepe sheath dress with alternating white and ink-black bias chevron bands and mermaid-flare hem, $6,090, and red lacquer high-heel sandal, $475, by John Galliano for Christian Dior at Christian Dior (703 Fifth Avenue at 55th Street). Ivory-red-and-black geometric-patterned oversize coat in wool silk by John Galliano for Christian Dior, available by special order from Christian Dior, Paris. Necklace of 259 brilliant diamonds (72 carats) and 78 pear-shaped diamonds (111 carats) and drop earclips (98.4 carats), prices on request, from Harry Winston.

FASHION EDITOR: Kate Sebbah

HAIR: Pierre for Celestine, NYC

MAKEUP: Susan Houser for Art Department

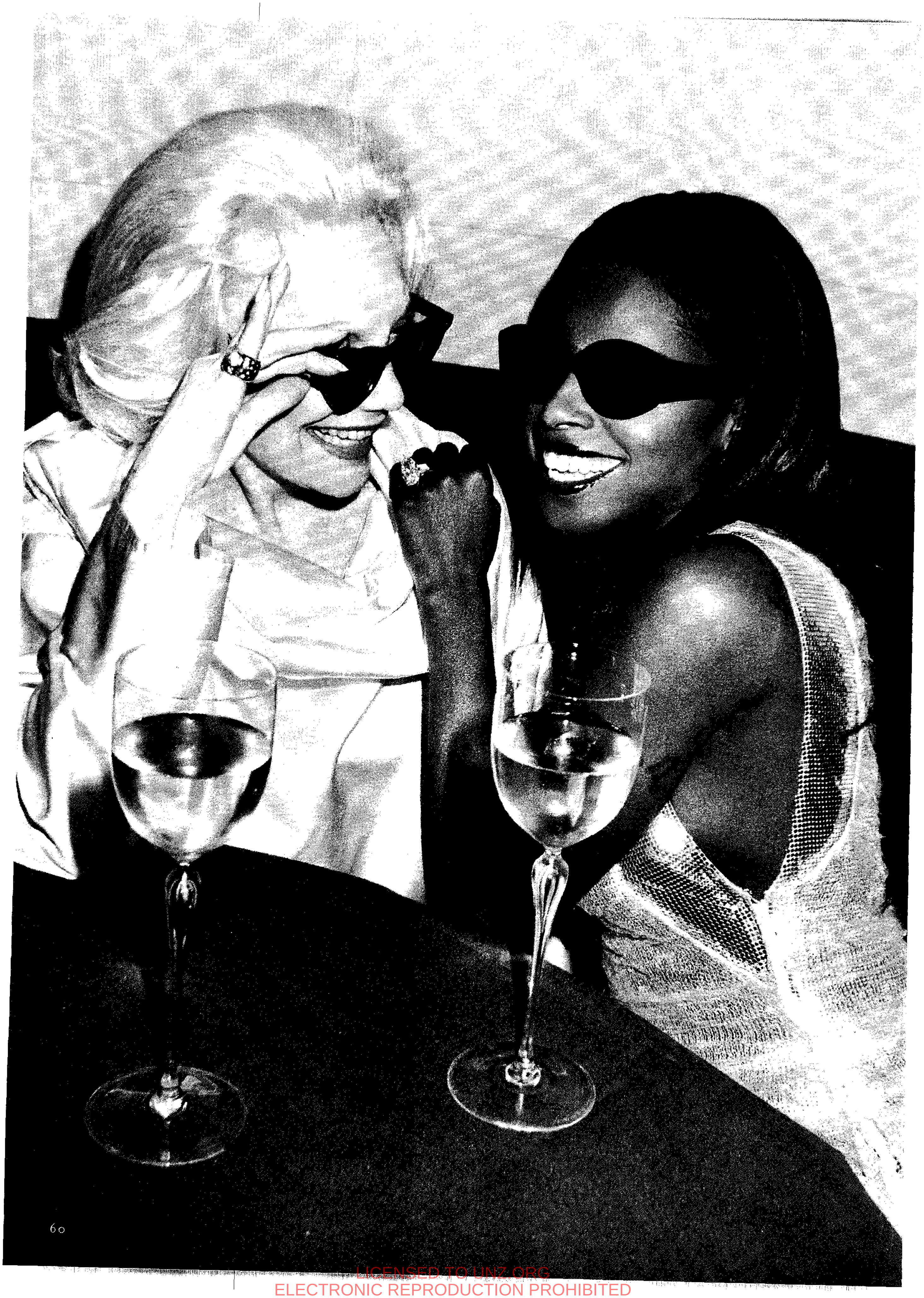
PROP STYLIST: Reno Dakota

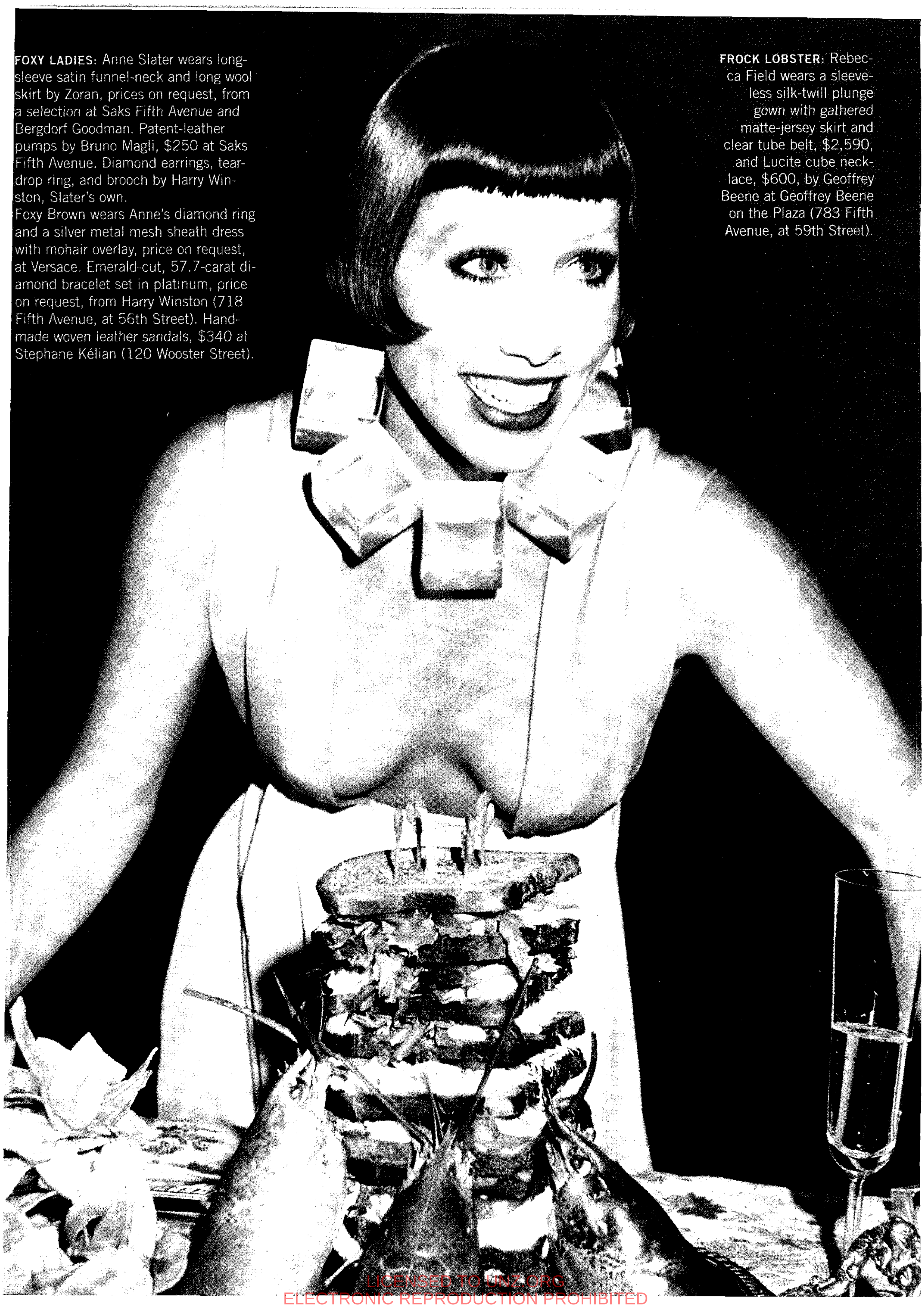
CASTING: Vanessa Salle

ASSISTANTS: Danica Wilcox (fashion), Jean-Marc (hair), and Andrew Jones (makeup)

FLOWERS: Denise Spatafora/Calabria

Manhattan





FOXY LADIES: Anne Slater wears long-sleeve satin funnel-neck and long wool skirt by Zoran, prices on request, from *a selection at Saks Fifth Avenue and* Bergdorf Goodman. Patent-leather pumps by Bruno Magli, $250 at Saks Fifth Avenue. Diamond earrings, teardrop ring, and brooch by Harry Winston, Slater's own.
Foxy Brown wears Anne's diamond ring and a silver metal mesh sheath dress with mohair overlay, price on request, at Versace. Emerald-cut, 57.7-carat diamond bracelet set in platinum, price on request, from Harry Winston (718 Fifth Avenue, at 56th Street). Handmade woven leather sandals, $340 at Stephane Kélian (120 Wooster Street).

FROCK LOBSTER: Rebecca Field wears a sleeveless silk-twill plunge gown with gathered matte-jersey skirt and clear tube belt, $2,590, and Lucite cube necklace, $600, by Geoffrey Beene at Geoffrey Beene on the Plaza (783 Fifth Avenue, at 59th Street).

the Guests

FOXY BROWN, rap diva; her new album *Chyna Doll* just went platinum.

PATRICIA VELASQUEZ, the Pantene girl.

JOSE CARREÑO, principal dancer, American Ballet Theater.

JAMES KING, edgy downtown model.

ANNE SLATER, ex–Mortimer's society legend, never without her shades.

ALAN CUMMING, Tony-winning star of *Cabaret*.

the Menu

Michael Romano's bruschetta from the Union Square Cafe (summer).

Champagne by Moët & Chandon, of course!

Terrance Brennan's cheese platter from Picholine.

KIRSTY HUME, Scottish supermodel.

DONOVAN LEITCH, lead singer of Nancyboy.

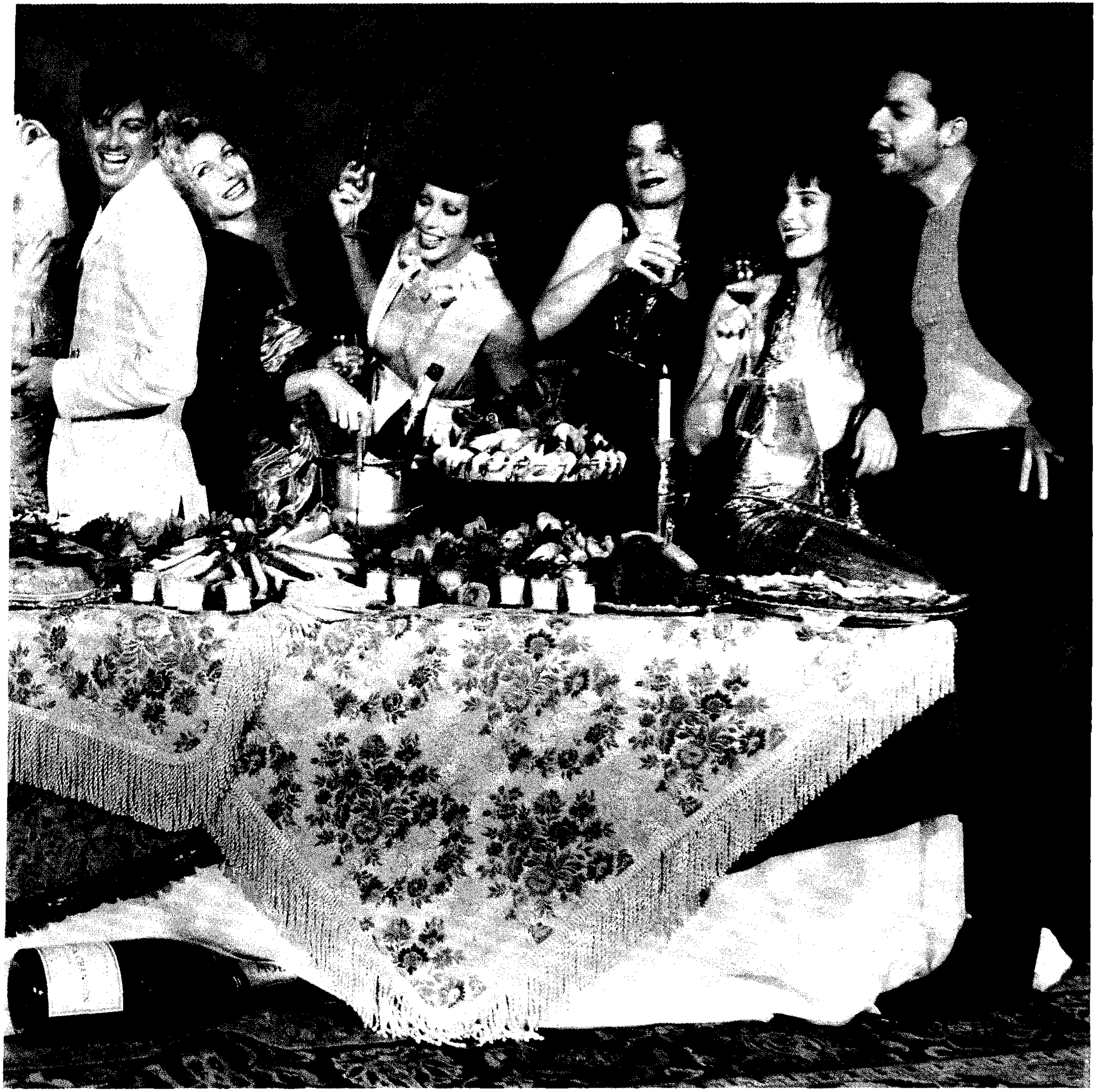
UTE LEMPER, *Chicago* star and Euro-chanteuse.

REBECCA FIELD, downtown's sexiest hostess.

KAREN FINLEY, performance artist and freedom-of-expression icon.

MICHELE HICKS, actress, model, pilates mogul, and star of Michael Polish's *Twin Falls, Idaho.*

DAVID BLAINE, magician and star of ABC's *David Blaine: Magic Man* (spring).



Anne Rosenzweig's Lobster Club sandwich.

Rosa Mexicano's budin Azteca.

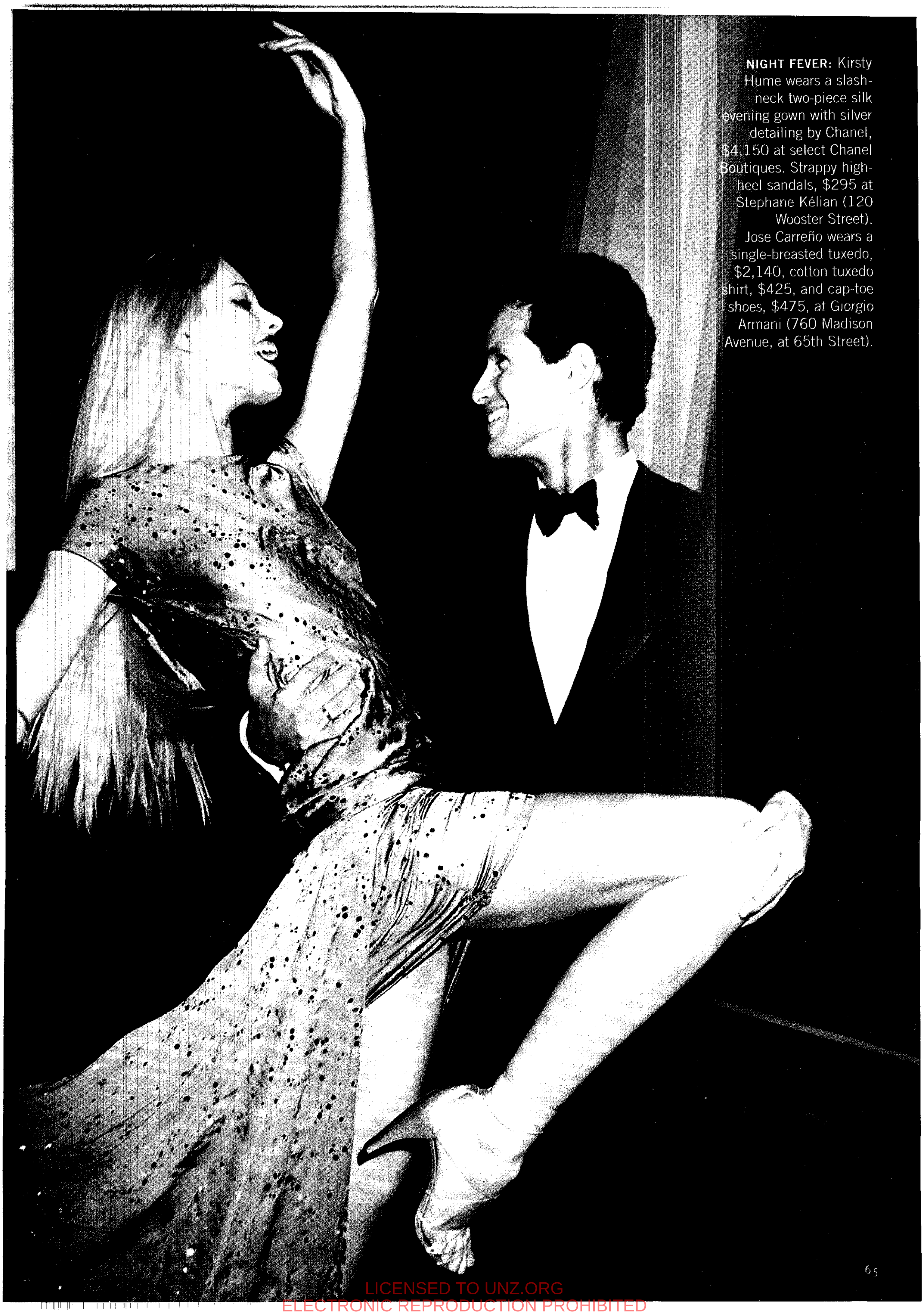
Hot dogs from Katz's Deli.

Acquagrill's seafood platter.

Pastrami on rye from the Carnegie Deli.

Patsy Grimaldi's margherita pizza.

JUST DESSERT: Michele Hicks wears a silver plunging-neckline metal-mesh dress with green rhinestone straps, price on request, at Gianni Versace (815 Madison Avenue, near 68th Street). Silver-glitter-and-vinyl mules by Walter Steiger, $275 at Bergdorf Goodman and Walter Steiger (417 Park Avenue, at 55th Street). Molten Valrhona chocolate cake from JoJo's.

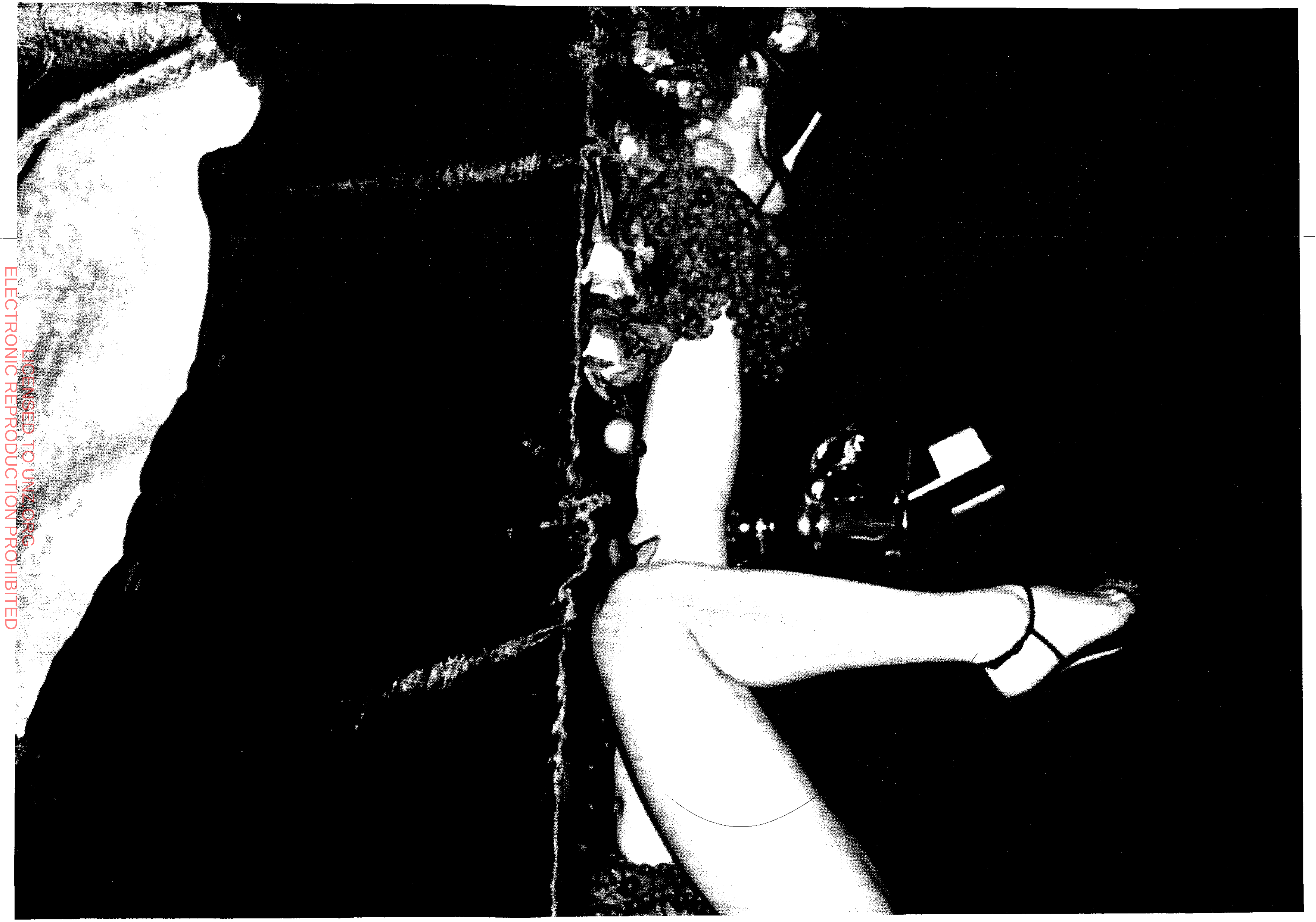


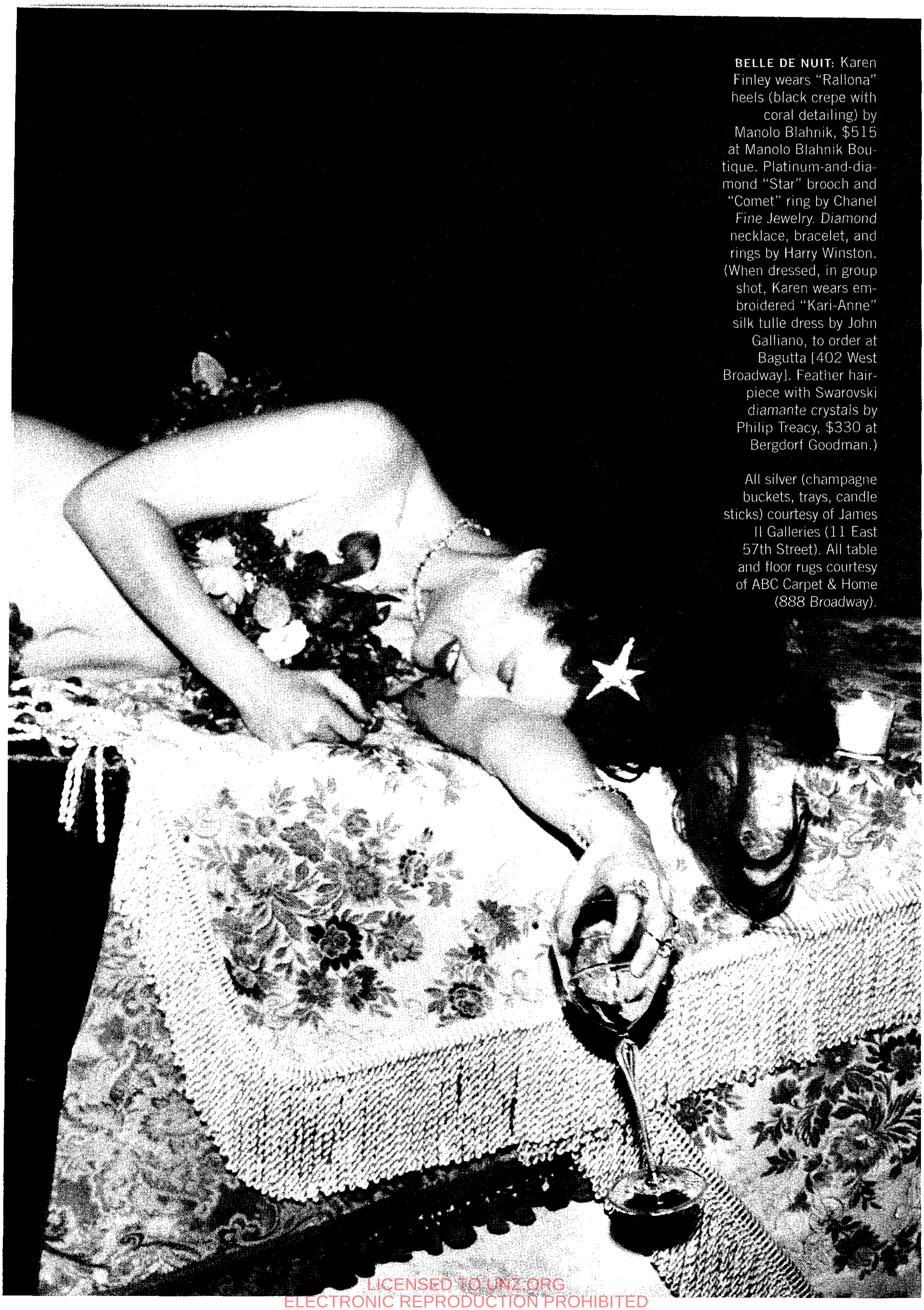
NIGHT FEVER: Kirsty Hume wears a slash-neck two-piece silk evening gown with silver detailing by Chanel, $4,150 at select Chanel Boutiques. Strappy high-heel sandals, $295 at Stephane Kélian (120 Wooster Street). Jose Carreño wears a single-breasted tuxedo, $2,140, cotton tuxedo shirt, $425, and cap-toe shoes, $475, at Giorgio Armani (760 Madison Avenue, at 65th Street).

ALL THAT (GLITTERS): Alan Cumming wears a patent-leather jacket by Dolce & Gabbana, $1,504 at Bergdorf Goodman, Saks Fifth Avenue, and Dolce & Gabbana. Prada Intimo long-sleeve T-shirt by Prada Intimo, $104 at Prada (Fifth Avenue). Flat-front trousers (from suit), $1,130 (suit price) at Prada. Ute Lemper wears an emerald laser-bra dress by Dolce & Gabbana, $2,003 at Saks Fifth Avenue and Dolce & Gabbana.

TOP CARD: David Blaine wears a tuxedo, $1,000 at Dolce & Gabbana. Gray ribbed crew-neck cashmere sweater, $678 at Versace. Pencil-thin shiny leather belt with elongated silver buckle, $240 at Yves St. Laurent Rive Gauche Men's Boutique (88 Wooster Street). Evening loafers, $320 at J.P. Tod's (41 East 57th Street).

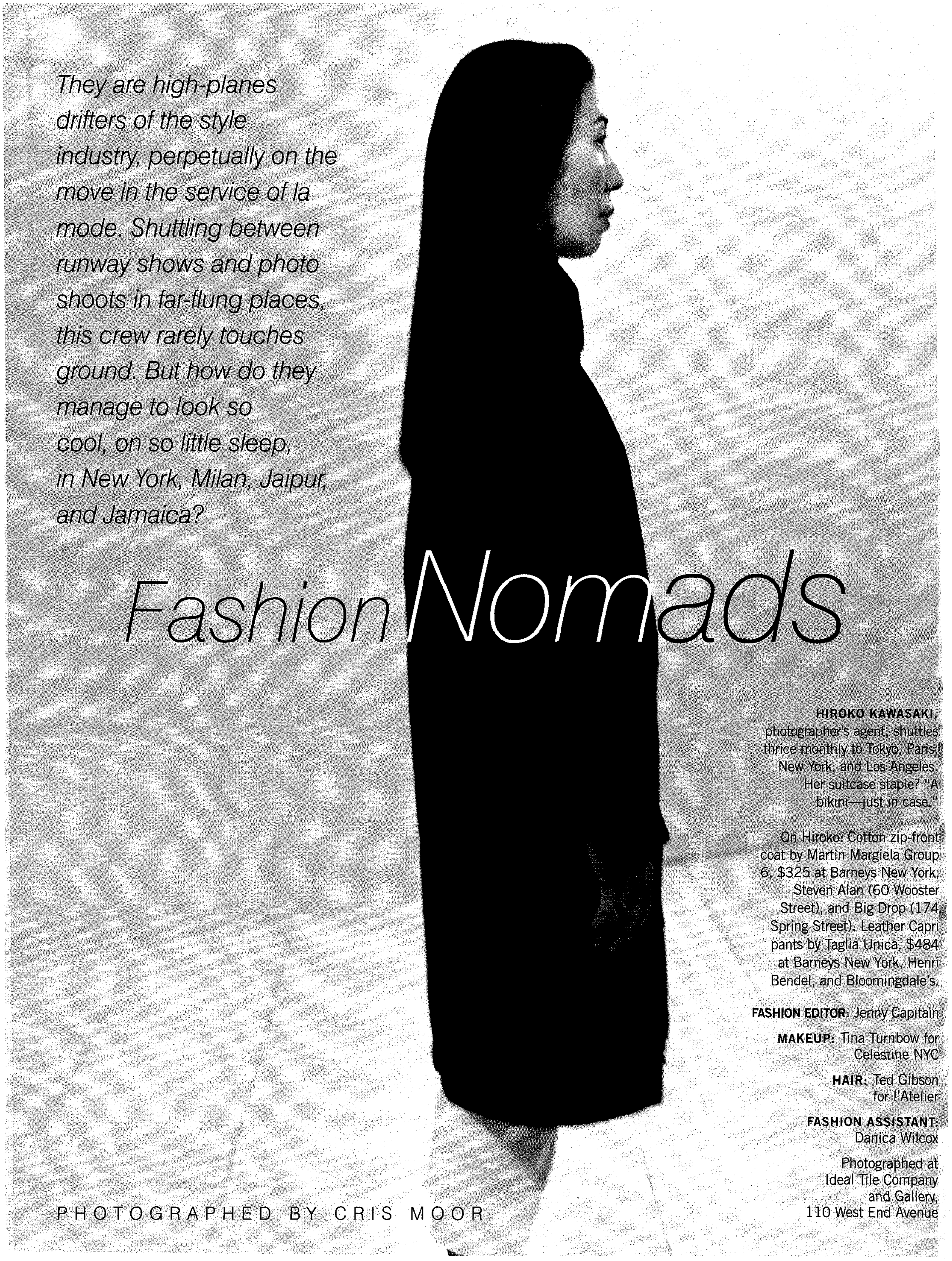
PARTY TRICKS: Patricia Velasquez wears an ivory double-face-shantung ball gown by Oscar de la Renta, $6,000 at Saks Fifth Avenue. "Comet" bracelet in platinum and diamonds, "Comet" earrings in platinum and diamonds, and "Kaleidoscope" sapphire ring by Chanel Fine Jewelry. For information, call 800-550-0005.





BELLE DE NUIT: Karen Finley wears "Rallona" heels (black crepe with coral detailing) by Manolo Blahnik, $515 at Manolo Blahnik Boutique. Platinum-and-diamond "Star" brooch and "Comet" ring by Chanel *Fine Jewelry. Diamond* necklace, bracelet, and rings by Harry Winston. (When dressed, in group shot, Karen wears embroidered "Kari-Anne" silk tulle dress by John Galliano, to order at Bagutta [402 West Broadway]. Feather hairpiece with Swarovski *diamante* crystals by Philip Treacy, $330 at Bergdorf Goodman.)

All silver (champagne buckets, trays, candle sticks) courtesy of James II Galleries (11 East 57th Street). All table and floor rugs courtesy of ABC Carpet & Home (888 Broadway).



They are high-planes drifters of the style industry, perpetually on the move in the service of la mode. Shuttling between runway shows and photo shoots in far-flung places, this crew rarely touches ground. But how do they manage to look so cool, on so little sleep, in New York, Milan, Jaipur, and Jamaica?

Fashion Nomads

HIROKO KAWASAKI, photographer's agent, shuttles thrice monthly to Tokyo, Paris, New York, and Los Angeles. Her suitcase staple? "A bikini—just in case."

On Hiroko: Cotton zip-front coat by Martin Margiela Group 6, $325 at Barneys New York, Steven Alan (60 Wooster Street), and Big Drop (174 Spring Street). Leather Capri pants by Taglia Unica, $484 at Barneys New York, Henri Bendel, and Bloomingdale's.

FASHION EDITOR: Jenny Capitain

MAKEUP: Tina Turnbow for Celestine NYC

HAIR: Ted Gibson for l'Atelier

FASHION ASSISTANT: Danica Wilcox

Photographed at Ideal Tile Company and Gallery, 110 West End Avenue

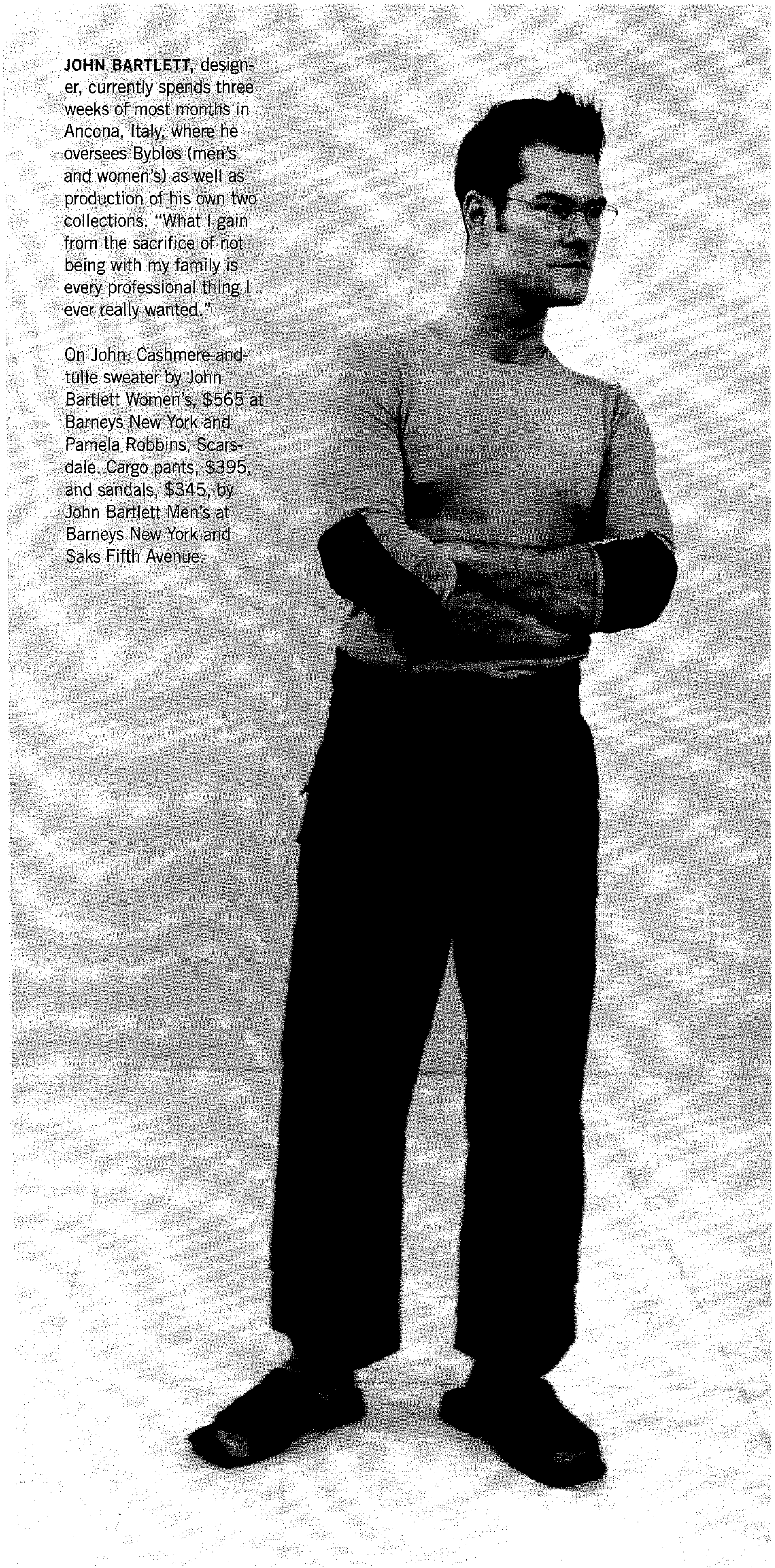
PHOTOGRAPHED BY CRIS MOOR

LISA MARIE FERNANDEZ, stylist for Tommy Hilfiger and Calvin Klein, darts back and forth to Los Angeles, London, and Miami.

On Lisa: Suede halter top with silver crystal embroidery, $2,840 at Gucci NY.

FRANZ ANKONE, stylist, slips in and out of Europe monthly, working for European publications.

On Franz: Four-button safari jacket by Costume National, $931 at Barneys New York, Saks Fifth Avenue, and Costume National, NY. Cotton dress shirt, $73 at Nova USA (100 Stanton Street). Cropped trousers by Romeo Gigli, $225. Ribbed crewneck T-shirt by 2(x)ist, $18 at Bloomingdale's and Saks Fifth Avenue. Sporven bag by Scotch House, Ankone's own.



JOHN BARTLETT, designer, currently spends three weeks of most months in Ancona, Italy, where he oversees Byblos (men's and women's) as well as production of his own two collections. "What I gain from the sacrifice of not being with my family is every professional thing I ever really wanted."

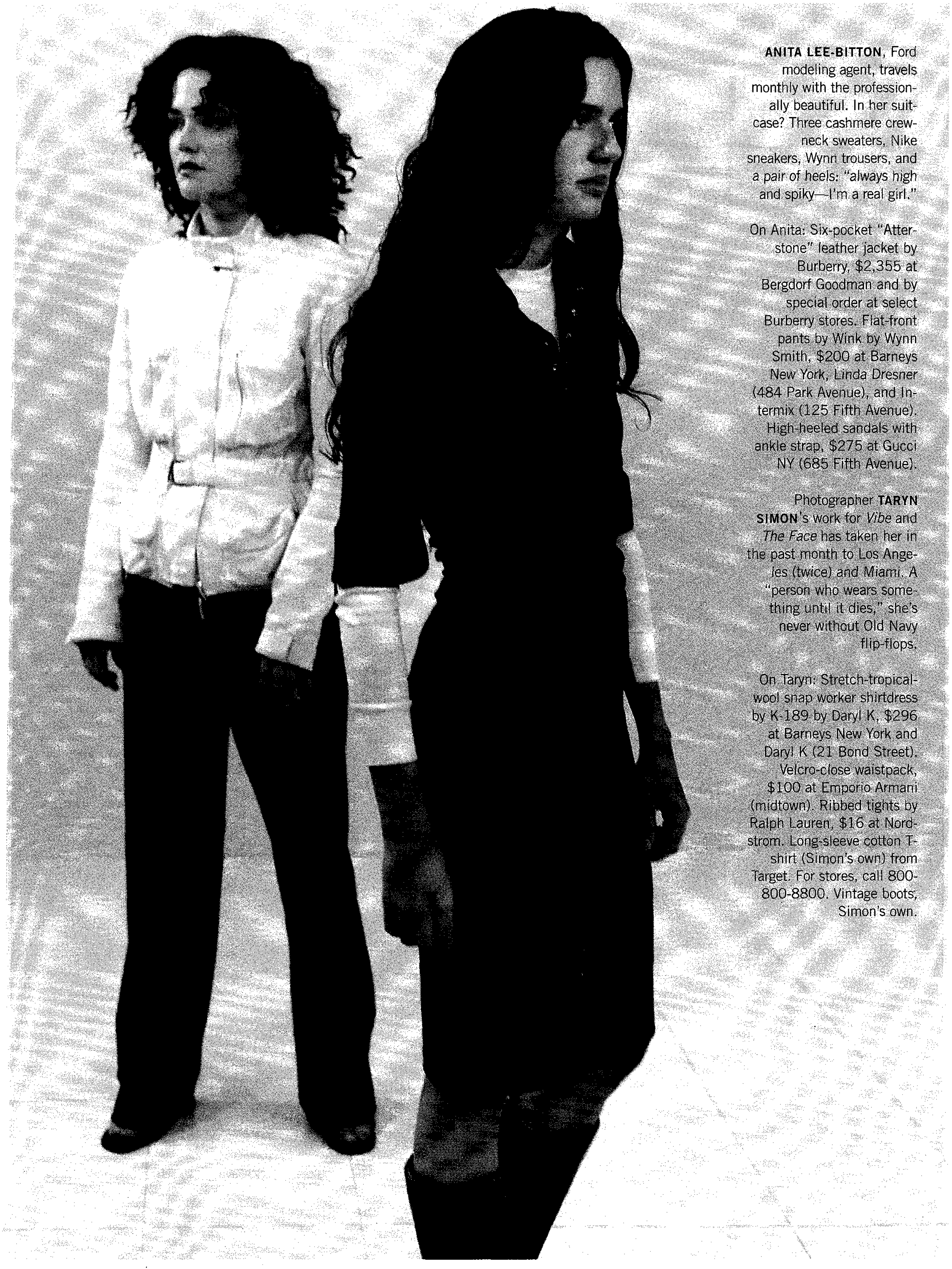
On John: Cashmere-and-tulle sweater by John Bartlett Women's, $565 at Barneys New York and Pamela Robbins, Scarsdale. Cargo pants, $395, and sandals, $345, by John Bartlett Men's at Barneys New York and Saks Fifth Avenue.

On the day these picture were taken, John Bartlet was fresh from the Mila red-eye. Hiroko Kawasak was on Paris time. Fran Ankone was Amsterdam-bound; Taryı Simon, prepping for a shoot in Puert Rico. The crew was no less transient Cris Moor, the photographer, was on borrowed cell phone sorting out hi Tokyo dates; Jenny Capitain's suitcas sat in a corner waiting to be whisked of to another styling job in Miami; Tin Turnbow, the makeup artist, looked ou at the falling snow and said, "Nex week—Jamaica." That they managed t look so good, jet lag and travel-jumpiness notwithstanding, is a feat of style.

Spend any time with the nomadic fashion tribe and you'll soon learn that the secret to global cool involves more than just an all-black closet. The trick is to evolve a look that is both pleasingly utilitarian and quirkily personal. For stylist Lisa Marie Fernandez, that means pairing hard-wearing denim with oh-so-packable, oh-so-sexy eenie-meenie halters and tanks ("Lisa can fit her entire wardrobe for a month—*including boots and purses*—in one tiny bag," purrs her assistant). Hairstylist Rick Haylor favors jeans by APC ("They never look overstyled or overfashioned") and forgoes heavy coats and structured jackets for layers of tees (Hanes) and sweaters and one zip-front waterproof windbreaker. With this gear, he can dart in a winter fortnight from Tulum to Miami to Paris to London and back to Tulum without a change of suitcase.

This spring, as fashion swings toward the functional and sporty, and finds curious inspiration from such tacky touristic essentials as the waistpack, the plastic poncho, and the comfy shoe, we should all come to take a fresh look at the possibilities of the practical. To carry off these looks, which is no mean trick, watch (the masters) and wear.

S.S.



ANITA LEE-BITTON, Ford modeling agent, travels monthly with the professionally beautiful. In her suitcase? Three cashmere crewneck sweaters, Nike sneakers, Wynn trousers, and a pair of heels: "always high and spiky—I'm a real girl."

On Anita: Six-pocket "Atterstone" leather jacket by Burberry, $2,355 at Bergdorf Goodman and by special order at select Burberry stores. Flat-front pants by Wink by Wynn Smith, $200 at Barneys New York, *Linda Dresner* (484 Park Avenue), and Intermix (125 Fifth Avenue). High-heeled sandals with ankle strap, $275 at Gucci NY (685 Fifth Avenue).

Photographer **TARYN SIMON**'s work for *Vibe* and *The Face* has taken her in the past month to Los Angeles (twice) and Miami. A "person who wears something until it dies," she's never without Old Navy flip-flops.

On Taryn: Stretch-tropical-wool snap worker shirtdress by K-189 by Daryl K, $296 at Barneys New York and Daryl K (21 Bond Street). Velcro-close waistpack, $100 at Emporio Armani (midtown). Ribbed tights by Ralph Lauren, $16 at Nordstrom. Long-sleeve cotton T-shirt (Simon's own) from Target. For stores, call 800-800-8800. Vintage boots, Simon's own.

SANDRINE VAN SLEE, makeup artist and aromatherapist (her skin-care line, Nectar, is available at Bloom), relocated to New York from Holland in 1991; still, she's rarely here for more than one week a month.

On Sandrine: Rainproof veil, $1,825 at Hermès (11 East 57th Street) or to order from 800-441-4488. Paliette photo-print long skirt by Martin Margiela, $270 at Barneys New York, IF, and Untitled, NYC. Short-sleeve crewneck T-shirt by 3 Dots, $35 at Barneys New York or to order from 888-311-DOTS.

RICK HAYLOR, hairstylist and international creative director of John Frieda, moved his family to New York from London in August 1997 because his work kept bringing him to the States. Between the move and the following New Year's, he spent only ten nights in the city.

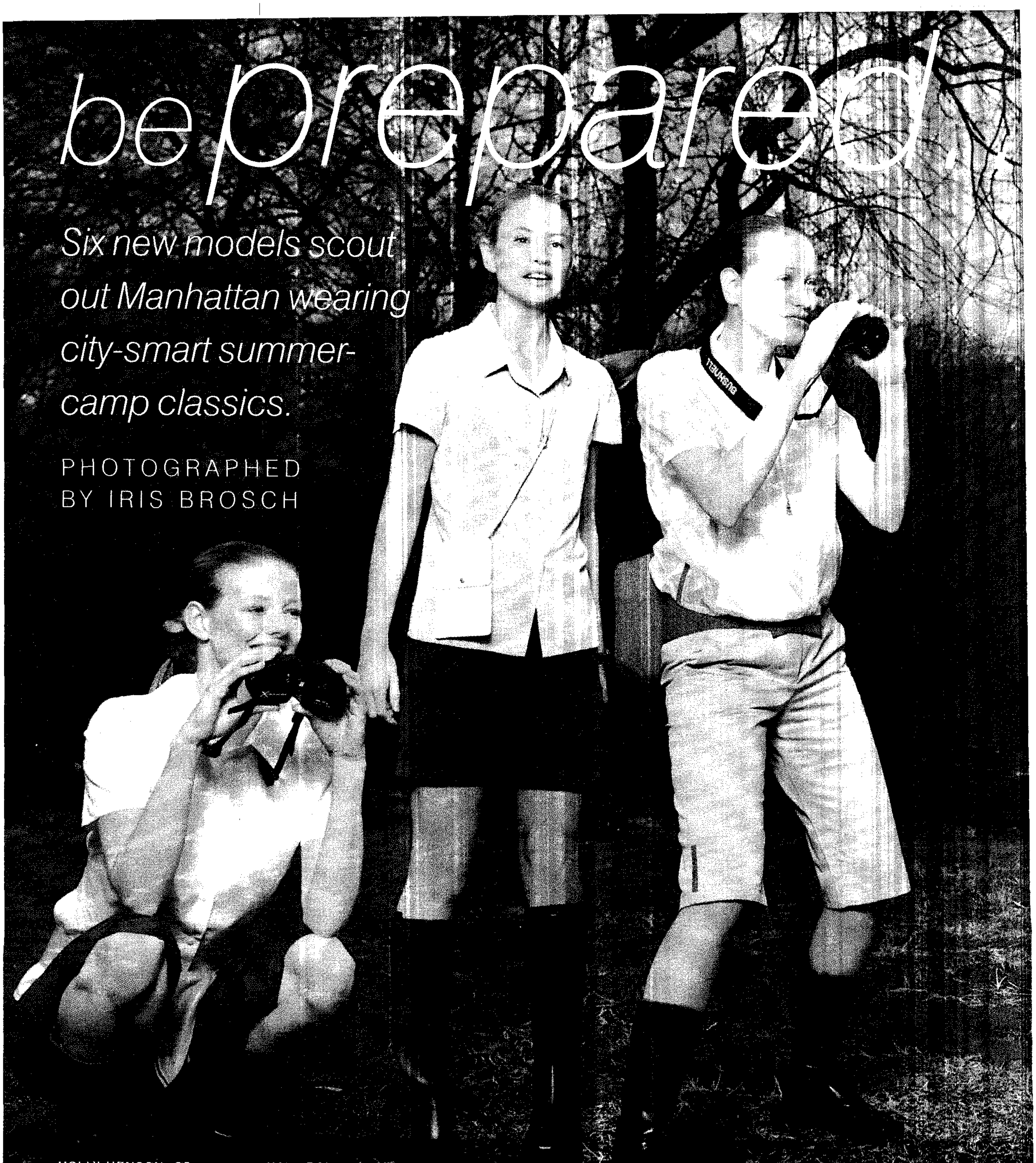
On Rick: Zip-front jacket, $850, and flat-front cotton trousers, $380, by Helmut Lang at Helmut Lang NY and Saks Fifth Avenue. Short-sleeve T-shirt by Helmut Lang, $55 at Barneys New York and Helmut Lang NY. Lace-up leather oxfords by Joseph Fenestrier, $450 at Robert Clergerie (681 Madison Avenue).

LILLIAN WANG VON STAUFFENBERG, the fashion director for Women's Ready to Wear at Bergdorf Goodman, wears clothes by her favorite New York designers—Marc Jacobs, Narciso Rodriguez, Michael Kors—when traveling abroad for work. On Lillian: Rubberized-cotton poncho by Louis Vuitton, $560 at Louis Vuitton, SoHo, or to order from 800-847-2956.

be prepared!

Six new models scout out Manhattan wearing city-smart summer-camp classics.

PHOTOGRAPHED BY IRIS BROSCH



HOLLY HENSON, 22, FROM MISSISSIPPI, wears cotton-poplin shirt, $250, and leather belt bag, $700, at Bottega Veneta. Silk-poplin chino shorts by Michael Kors, $495 at Bergdorf Goodman. Leather boots by Miu Miu, $445 at Miu Miu, SoHo.

KAMERON RICHARDSON, 19, FROM LOUISIANA, wears flocked cotton shirt, $380, belted cotton Bermuda shorts, $570, and monogram *vernis* patent-leather "Walker" body-pouch wallet, $435, by Marc Jacobs for Louis Vuitton at Louis Vuitton SoHo (116 Greene Street). Leather boots on double-platform soles, $730 at Prada (Fifth Avenue and Madison Avenue). Dual-time-zone officer's watch by Swiss Army, $250 to order from 800-442-2706.

LAURA KEPSHIRE, 22, FROM OREGON, wears zip-front nylon jacket, $330, technico stretch-jersey knickers, $240, and waistpack, $520, by Prada at Prada, SoHo. Ribbed stretch fur slam tank by Daryl K, $185 at Barneys New York and Daryl K. Leather boots by Miu Miu, $445 at Miu Miu, SoHo.

ON ALL GIRLS: World's Widest Field of View binoculars, $149.95 at Hammacher Schlemmer flagship store (147 East 57th Street) or to order from 800-421-9002.

FASHION EDITOR: Shari Anlauf **PRODUCER:** 5th & Sunset Productions, NYC **HAIR:** Greg Bitterman for Bradley Curry **MAKEUP:** Frances Hathaway for Bradley Curry **FASHION ASSISTANT:** Jean Loscalzo

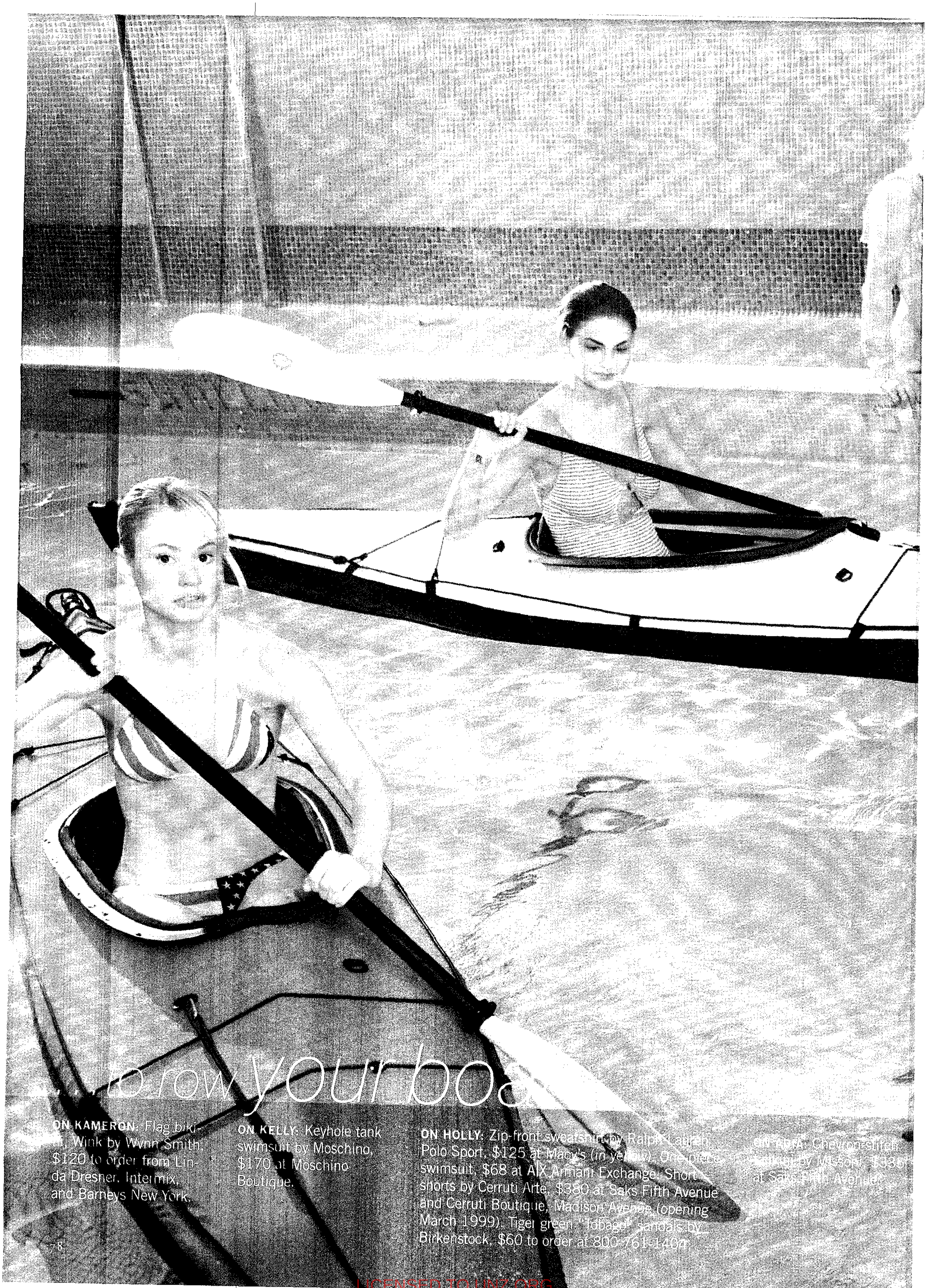
. . . to watch the birdie

ADIA COULIBALY, 23, FROM WEST AFRICA, wears cotton-voile shirt, $155 at Nicole Miller (780 Madison Avenue, at 66th Street, and 134 Prince Street). Ribbed tank top, $32 at A|X Armani Exchange. Stretch twill short pants from A Line by Anne Klein, $135 at Bloomingdale's and Neiman Marcus. Bag by Miu Miu, $225 at Miu Miu, SoHo. "Wellie" boots by Barbour, $136 at Orvis NY (355 Madison Avenue, at 45th Street) and Upland Trading Company (236 East 13th Street).

ALEXANDER R. BRASH, 40, is the chief of the New York Urban Park Rangers. He wears his own uniform. Shot on location in Central Park.

KARLIE JOHNSON, 24, FROM ST. LOUIS, wears cotton-poplin shirt by CK, $145 at select Macy's. Wide-leg knee pants by DKNY, $165 at Bergdorf Goodman and Neiman Marcus. Leather "Fondina" bag, $750 at J.P. Tod's. Boots by Miu Miu, $445 at Miu Miu, SoHo.

KELLY STEWART, 17, FROM HOUSTON, wears fitted camp shirt by GUESS, $82 at GUESS South Street, SoHo. Surfer length pants, $88 at A|X Armani Exchange. Leather holster bag, $600 at Bottega Veneta. Boots by Miu Miu, $445 at Miu Miu, SoHo.



. . . to row your boa

ON KAMERON: Flag bikini, Wink by Wynn Smith, $120 to order from Linda Dresner, Intermix, and Barneys New York.

ON KELLY: Keyhole tank swimsuit by Moschino, $170 at Moschino Boutique.

ON HOLLY: Zip-front sweatshirt by Ralph Lauren Polo Sport, $125 at Macy's (*in yellow*). One-piece swimsuit, $68 at A|X Armani Exchange. Short shorts by Cerruti Arte, $380 at Saks Fifth Avenue and Cerruti Boutique, Madison Avenue (*opening March 1999*). Tiger green "Tobago" sandals by Birkenstock, $60 to order at 800-761-1404.

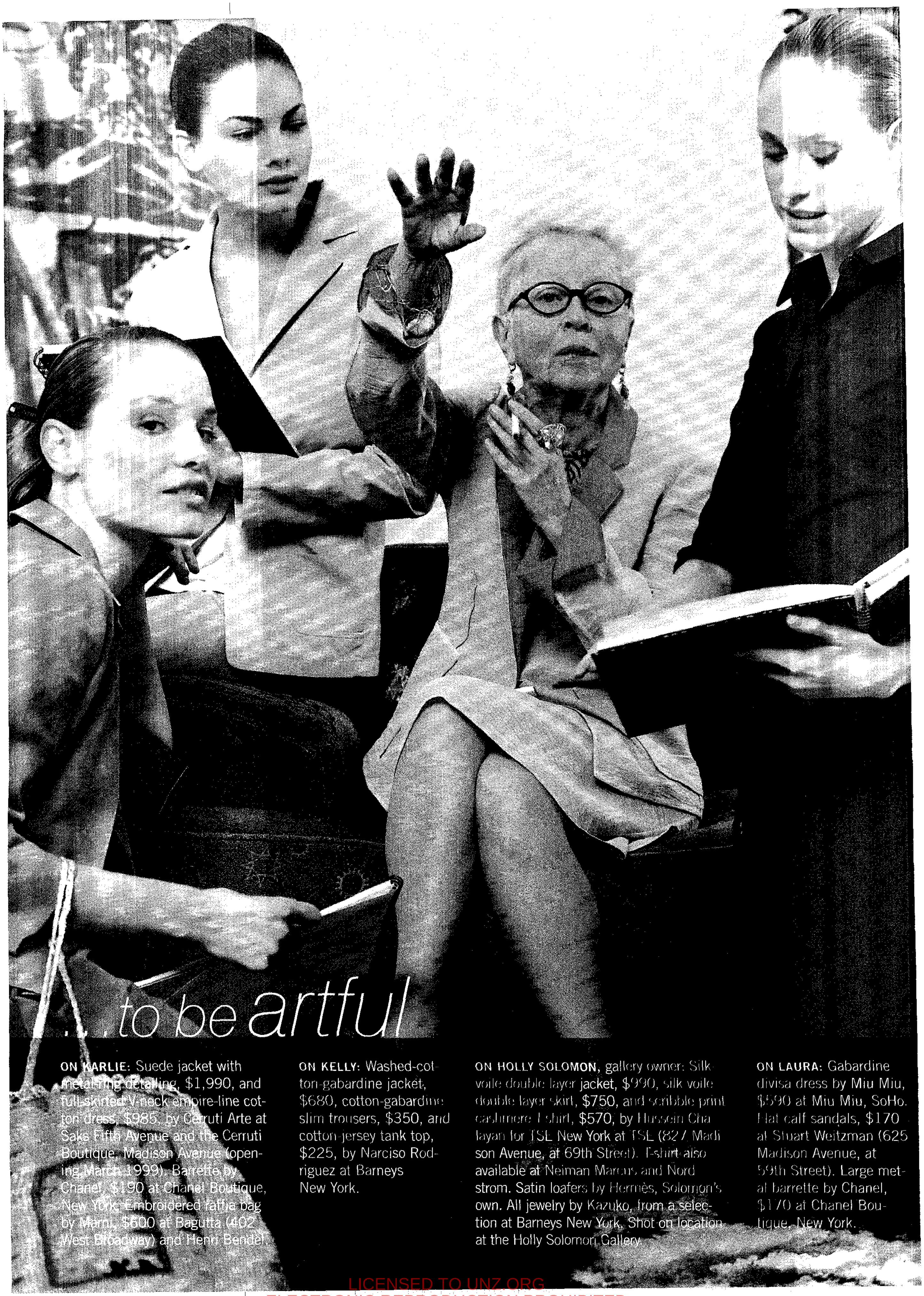
ON ADA: Chevron-stitch [illegible] by Missoni, $385 at Saks Fifth Avenue.

Feathercraft

ON NEW YORK KAYAK COMPANY PRESIDENT RANDALL HENRIKSEN: Kōkotat Activent jacket, $122, and trilaminate wet suit, $199.95. His clothes and K-light Plus kayaks by Feathercraft, $1,800, and Aqua-Bound Tripper paddles, $130 each, available from 924-1327. Shot on location at the Harlem YMCA.

ON LAURA: Tie-back cotton shirt by Paul Smith, $230 at Barneys New York and Bloomingdale's. Stovepipe short shorts by Daryl K, $250 at Intermix, Barneys New York, and Daryl K. Mesh slides by Tommy Hilfiger, $49 at Macy's and Bloomingdale's.

ON KARLIE: Bikini by Tommy Hilfiger, $68 at Macy's and Bloomingdale's.



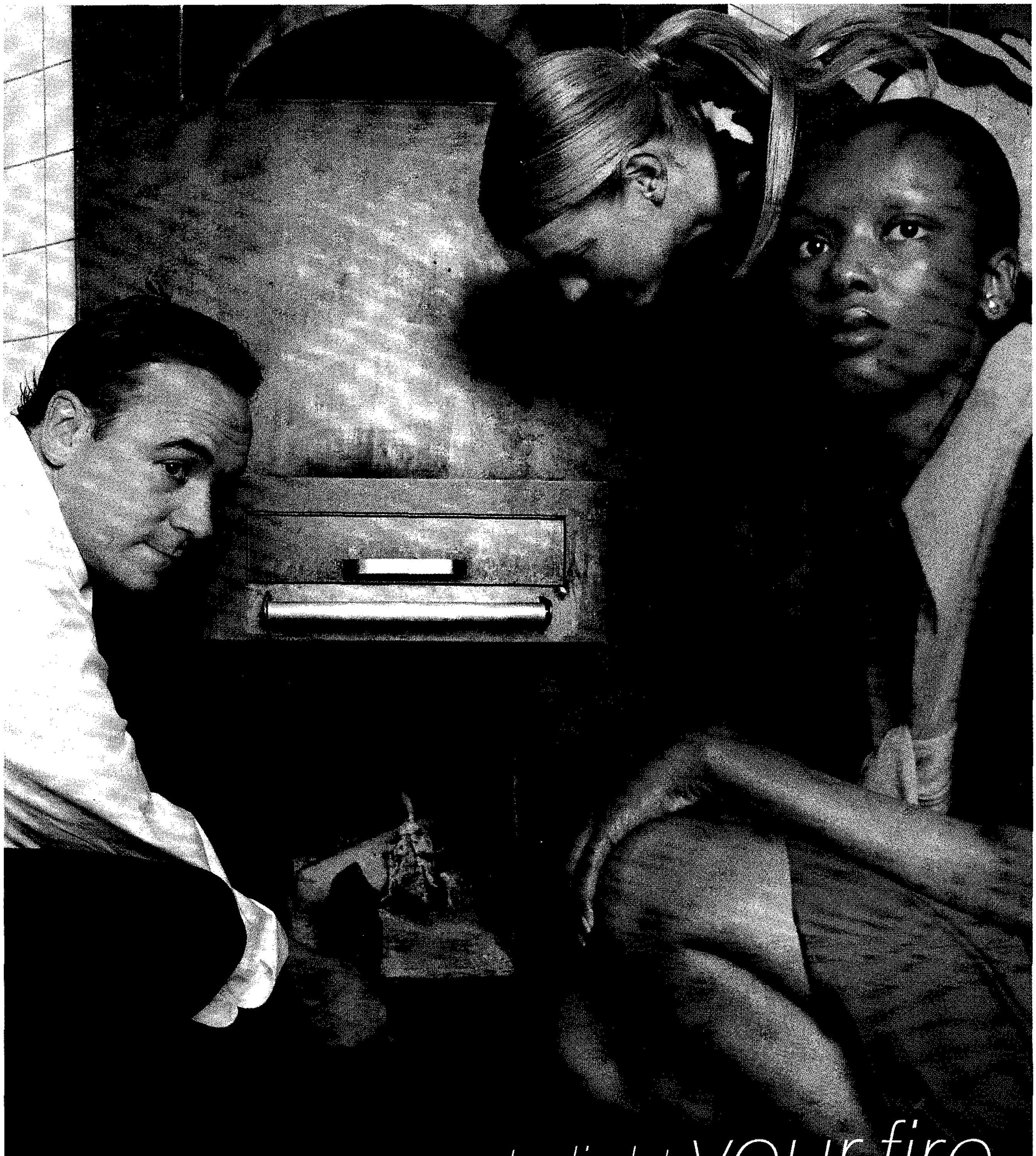
. . . to be artful

ON KARLIE: Suede jacket with metal-ring detailing, $1,990, and full-skirted V-neck empire-line cotton dress, $985, by Cerruti Arte at Saks Fifth Avenue and the Cerruti Boutique, Madison Avenue (opening March 1999). Barrette by Chanel, $190 at Chanel Boutique, New York. Embroidered raffia bag by Marni, $600 at Bagutta (402 West Broadway) and Henri Bendel.

ON KELLY: Washed-cotton-gabardine jacket, $680, cotton-gabardine slim trousers, $350, and cotton-jersey tank top, $225, by Narciso Rodriguez at Barneys New York.

ON HOLLY SOLOMON, gallery owner: Silk voile double layer jacket, $990, silk voile double layer skirt, $750, and scribble print cashmere T-shirt, $570, by Hussein Chalayan for TSE New York at TSE (827 Madison Avenue, at 69th Street). T-shirt also available at Neiman Marcus and Nordstrom. Satin loafers by Hermès, Solomon's own. All jewelry by Kazuko, from a selection at Barneys New York. Shot on location at the Holly Solomon Gallery.

ON LAURA: Gabardine divisa dress by Miu Miu, $590 at Miu Miu, SoHo. Flat calf sandals, $170 at Stuart Weitzman (625 Madison Avenue, at 59th Street). Large metal barrette by Chanel, $170 at Chanel Boutique, New York.

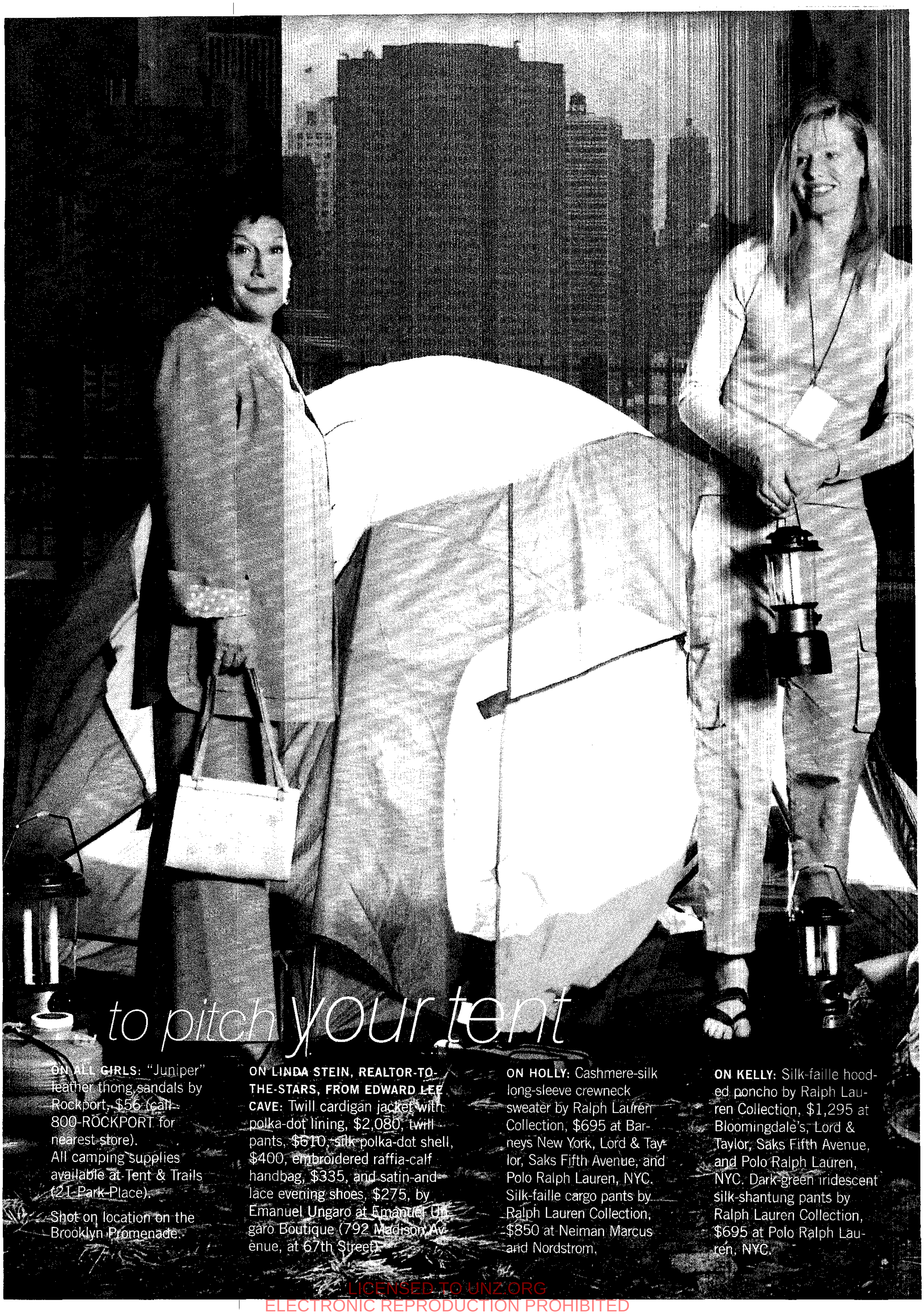


. . . to light *your fire*

JEAN-GEORGES VONGERICHTEN wears his own clothes. Shot on location at the Mercer Kitchen.

ON HOLLY: Camouflage two-ply-cashmere cardigan by Lucien Pellat-Finet, $1,680 at Barneys New York and Lucien Pellat-Finet Store. Sleeveless "Canapa" shell top, $540, and "Canapa" pleated skirt, $730, at Prada (Fifth Avenue and Madison Avenue locations).

ON ADIA: Short-sleeve stretch poplin shirt, $350, and sailcloth field skirt, $375, by Michael Kors at Saks Fifth Avenue. Camouflage-print, two-ply-cashmere cardigan by Lucien Pellat-Finet, $1,680 at Barneys New York and Lucien Pellat-Finet Store (226 Elizabeth Street). One-strap low rocker haircalf sandals by DKNY, $125 at Saks Fifth Avenue and Nordstrom. Butterfly post earrings by Nine West, $10 at Lord & Taylor, Macy's New York, and Nine West specialty stores.



...to pitch your tent

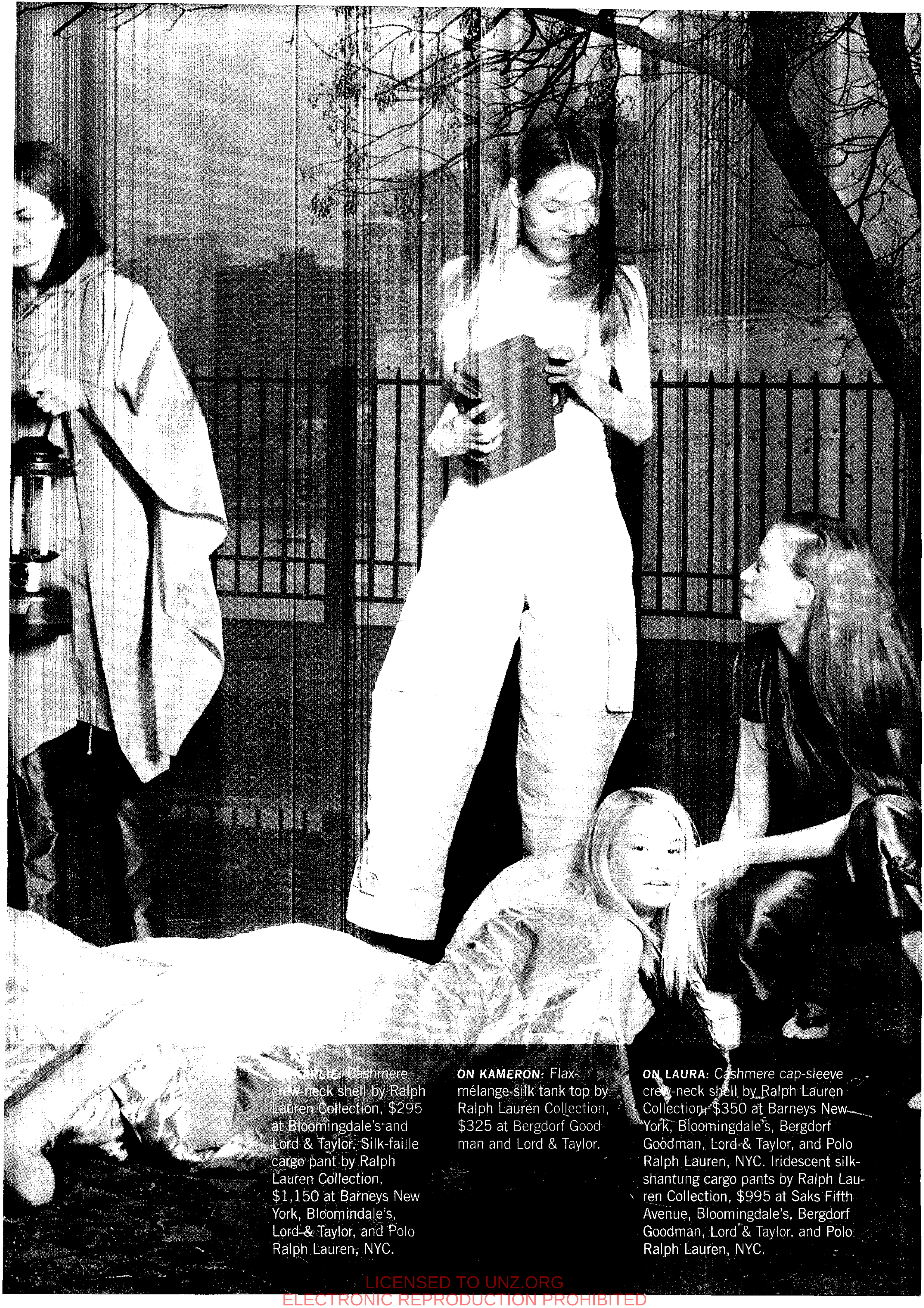
ON ALL GIRLS: "Juniper" leather thong sandals by Rockport, $56 (call 800-ROCKPORT for nearest store).
All camping supplies available at Tent & Trails (21 Park Place).

Shot on location on the Brooklyn Promenade.

ON LINDA STEIN, REALTOR-TO-THE-STARS, FROM EDWARD LEE CAVE: Twill cardigan jacket with polka-dot lining, $2,080, twill pants, $610, silk polka-dot shell, $400, embroidered raffia-calf handbag, $335, and satin-and-lace evening shoes, $275, by Emanuel Ungaro at Emanuel Ungaro Boutique (792 Madison Avenue, at 67th Street).

ON HOLLY: Cashmere-silk long-sleeve crewneck sweater by Ralph Lauren Collection, $695 at Barneys New York, Lord & Taylor, Saks Fifth Avenue, and Polo Ralph Lauren, NYC. Silk-faille cargo pants by Ralph Lauren Collection, $850 at Neiman Marcus and Nordstrom.

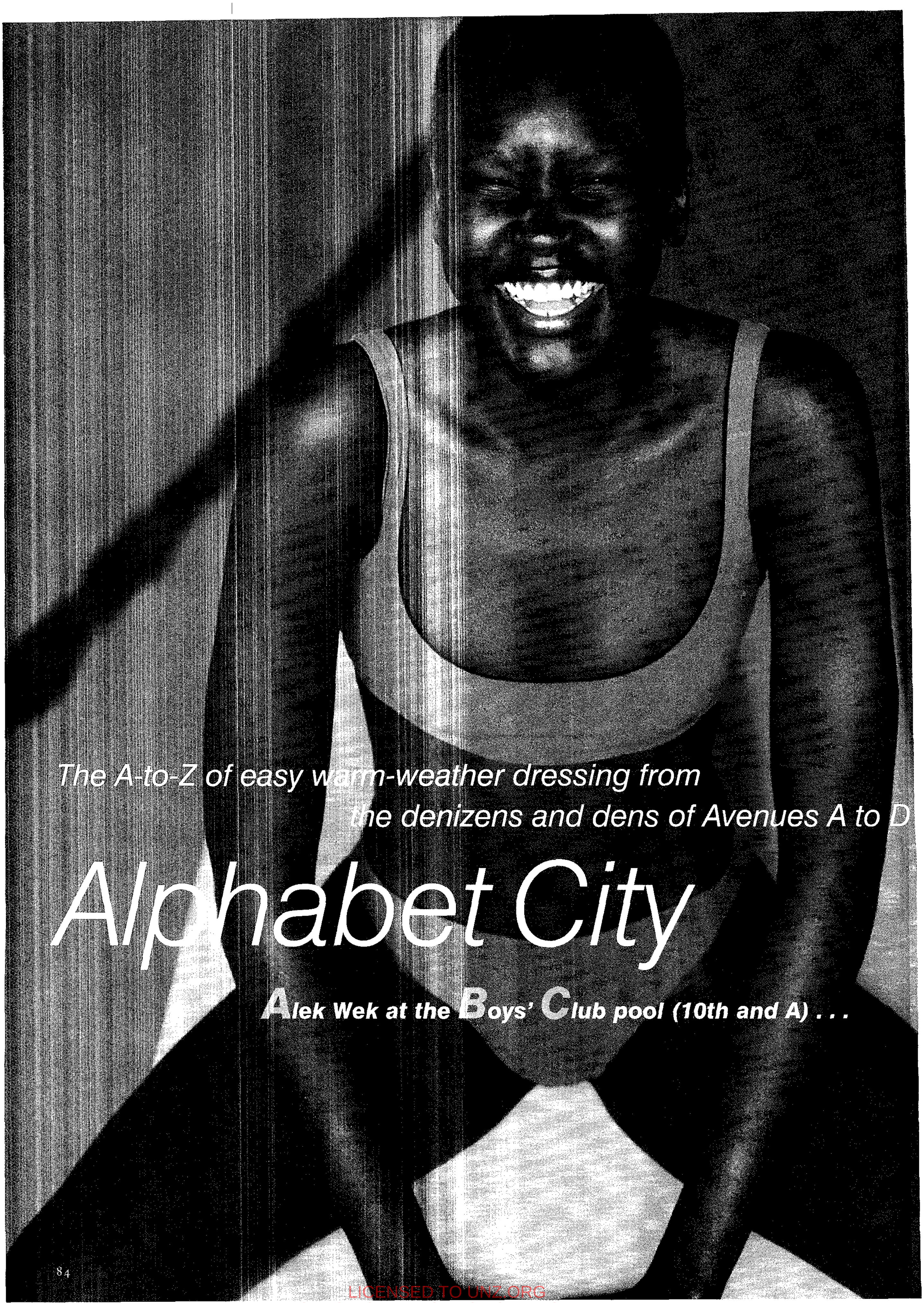
ON KELLY: Silk-faille hooded poncho by Ralph Lauren Collection, $1,295 at Bloomingdale's, Lord & Taylor, Saks Fifth Avenue, and Polo Ralph Lauren, NYC. Dark-green iridescent silk-shantung pants by Ralph Lauren Collection, $695 at Polo Ralph Lauren, NYC.



[illegible]RLIE: Cashmere crew-neck shell by Ralph Lauren Collection, $295 at Bloomingdale's and Lord & Taylor. Silk-faille cargo pant by Ralph Lauren Collection, $1,150 at Barneys New York, Bloomindale's, Lord & Taylor, and Polo Ralph Lauren, NYC.

ON KAMERON: Flax-mélange-silk tank top by Ralph Lauren Collection, $325 at Bergdorf Goodman and Lord & Taylor.

ON LAURA: Cashmere cap-sleeve crew-neck shell by Ralph Lauren Collection, $350 at Barneys New York, Bloomingdale's, Bergdorf Goodman, Lord & Taylor, and Polo Ralph Lauren, NYC. Iridescent silk-shantung cargo pants by Ralph Lauren Collection, $995 at Saks Fifth Avenue, Bloomingdale's, Bergdorf Goodman, Lord & Taylor, and Polo Ralph Lauren, NYC.



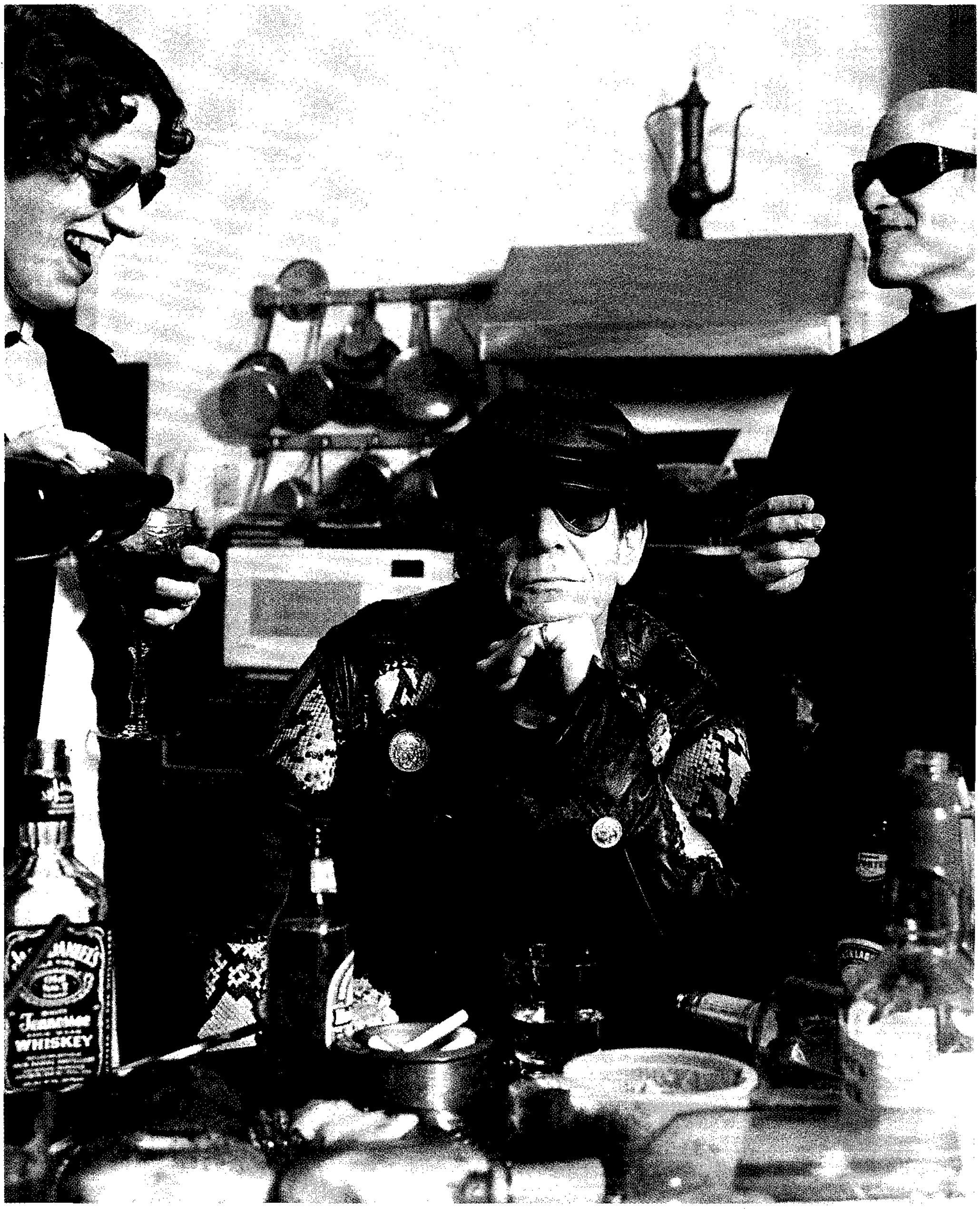
The A-to-Z of easy warm-weather dressing from the denizens and dens of Avenues A to D

Alphabet City

Alek Wek at the Boys' Club pool (10th and A) . . .

◀ **ALEK WEK** wears a green/black reversible bikini, $415 at Hermès.

Breakfast at the **GREENFIELD-SANDERSES'**. **TIMOTHY** wears a wool-cashmere turtleneck by Jil Sander, $580 at Barneys New York. **KARIN** wears a rayon-crepe cardigan by Jil Sander, $670 at Linda Dresner. **LOU** wears his own gear. ▶



Documentarian Timothy Greenfield-Sanders at home with wife Karin and favorite subject Lou Reed . . .

PHOTOGRAPHED BY ANDERS OVERGAARD

FASHION EDITOR: Kate Sebbah
HAIR: Salvador Calvano for Hairpeace NYC
MAKEUP: Sandrine van Slee for Make-Up For Ever
ASSISTANTS: Corey Tuttle (hair), Sharlene Cassidy (makeup), Nadia Ronchi (fashion)

Elizabeth Moses and Jade Parfitt (in Fendi!) at Robert George's sculpture studio . . .

IM and **KIRBY** in the ▶ arden next to Kim's 4th treet boutique. Jane wears a ayon slip dress, $225, and leat-front cotton shell, $545, y Dries Van Noten at Barneys Jew York and IF Boutique. ugenia wears a gored skirt, 186, and tulle beaded skirt, 210, by Max Azria for BCBG t Nordstrom and BCBG tores. Irish-linen shirt by Mr Mrs MacLeod, $540 at Bar- eys New York and Bergdorf Goodman. Metallic mesh nules by Emanuel Ungaro, 250 to order at Emanuel Jngaro Boutique (792 Madi- on Avenue, at 67th Street).

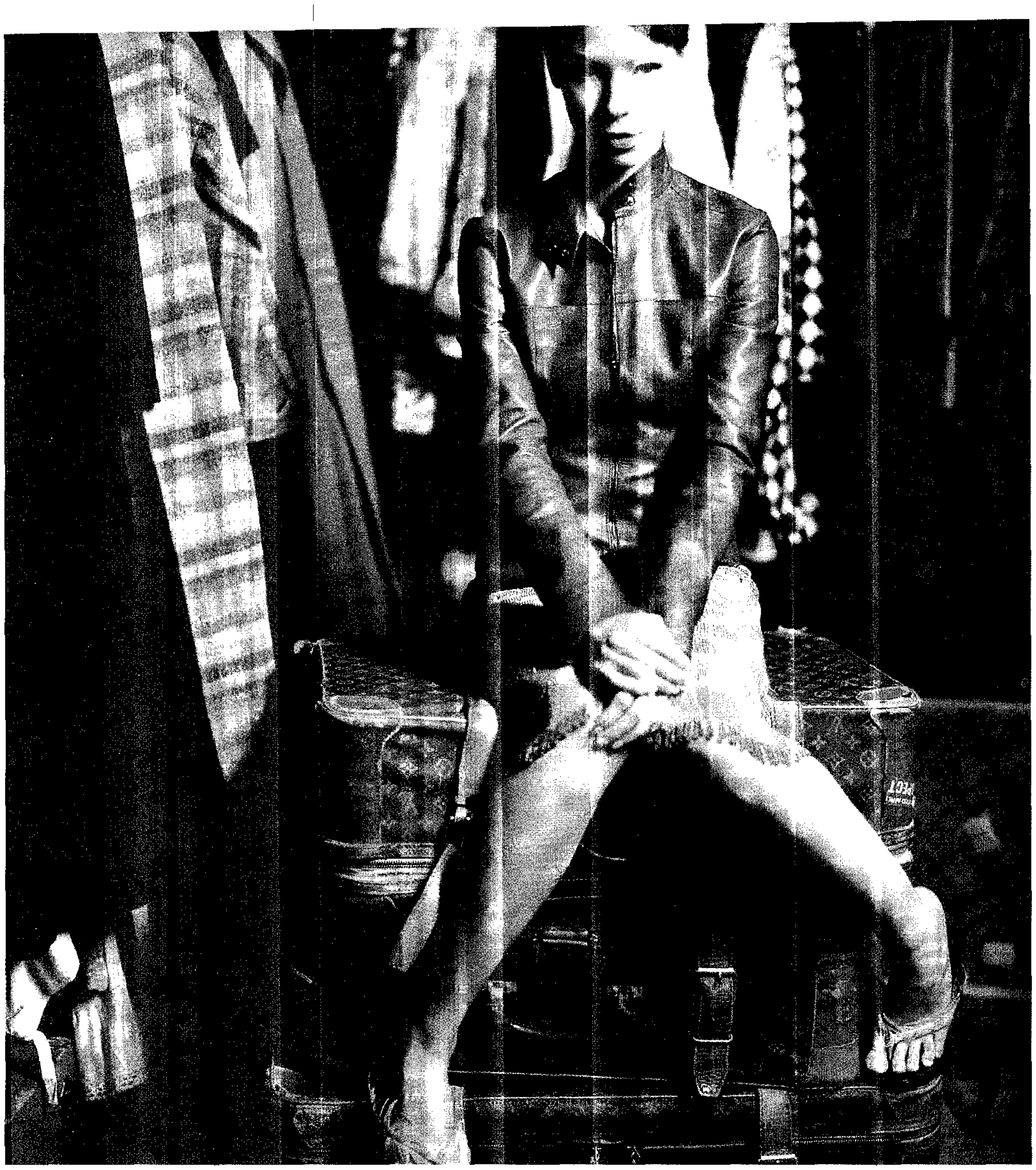
IKI SMITH, artist, wears ▶▶ a featherweight-wool clutch coat by Marni, $1,360 at Barneys New York.

Hai[illegible] ia Kim and **I** [illegible] st **J**ane [illegible]

Kiki Smith, artist . . . **L**ar[illegible] his 13th St[illegible] studio . . .

LARRY RIVERS has lived in the area since 1966. He wears a pale-gray cashmere V-neck sweater by Polo by Ralph Lauren, $397.50, at select Bloomingdale's stores, Saks Fifth Avenue, and Polo Ralph Lauren (Madison Avenue).

MOSES and **PARFITT** are ▶ British models and East Village roommates. Elizabeth wears a cotton shirt with slashed sides and puffed sleeves, $600, and cotton side-split skirt, $1,100, by Balenciaga "Le Dix" by Nicolas Ghesquiere, by special order at Barneys New York and Bergdorf Goodman. Jade wears a diamond-fringe Georgette shell top by Collette Dinnigan, $785 at Barneys New York, Bagutta, and Bond 07. Linen skirt with embroidered flowers and mirrors by Fendi, $1,350 at Fendi NY (720 Fifth Avenue, at 56th Street). Beaded thong sandal, $560 at Sergio Rossi.

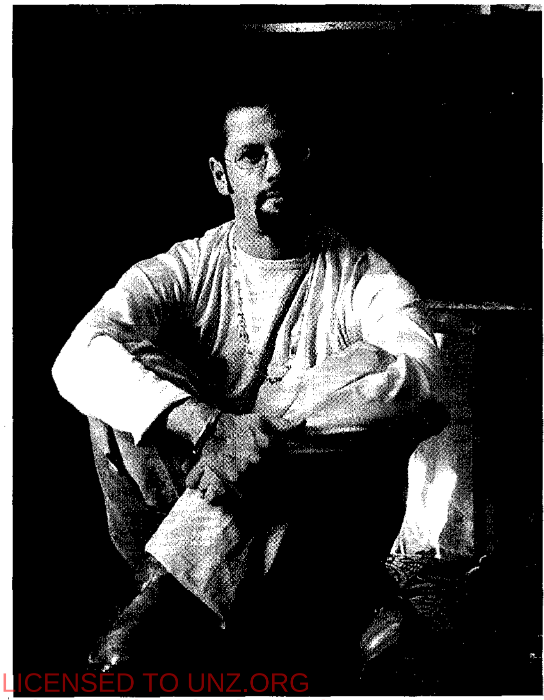


◀ **ALISSA BENNETT** wears a l leather biker jacket, $3,29 beaded skirt with turquoise leather elasticized waistban $5,920, and feathered thon mid-heel sandals, $350, by Gucci at select Gucci stores

CINDY POULTON at midnigh on East Houston Street. She wears silk "Aggravi" coat wit mirror applique by MaxMara $1,595 at select Saks Fifth enue stores. Low-heel pump Sportmax, $240 at MaxMar (813 Madison Avenue, at 68th Street).

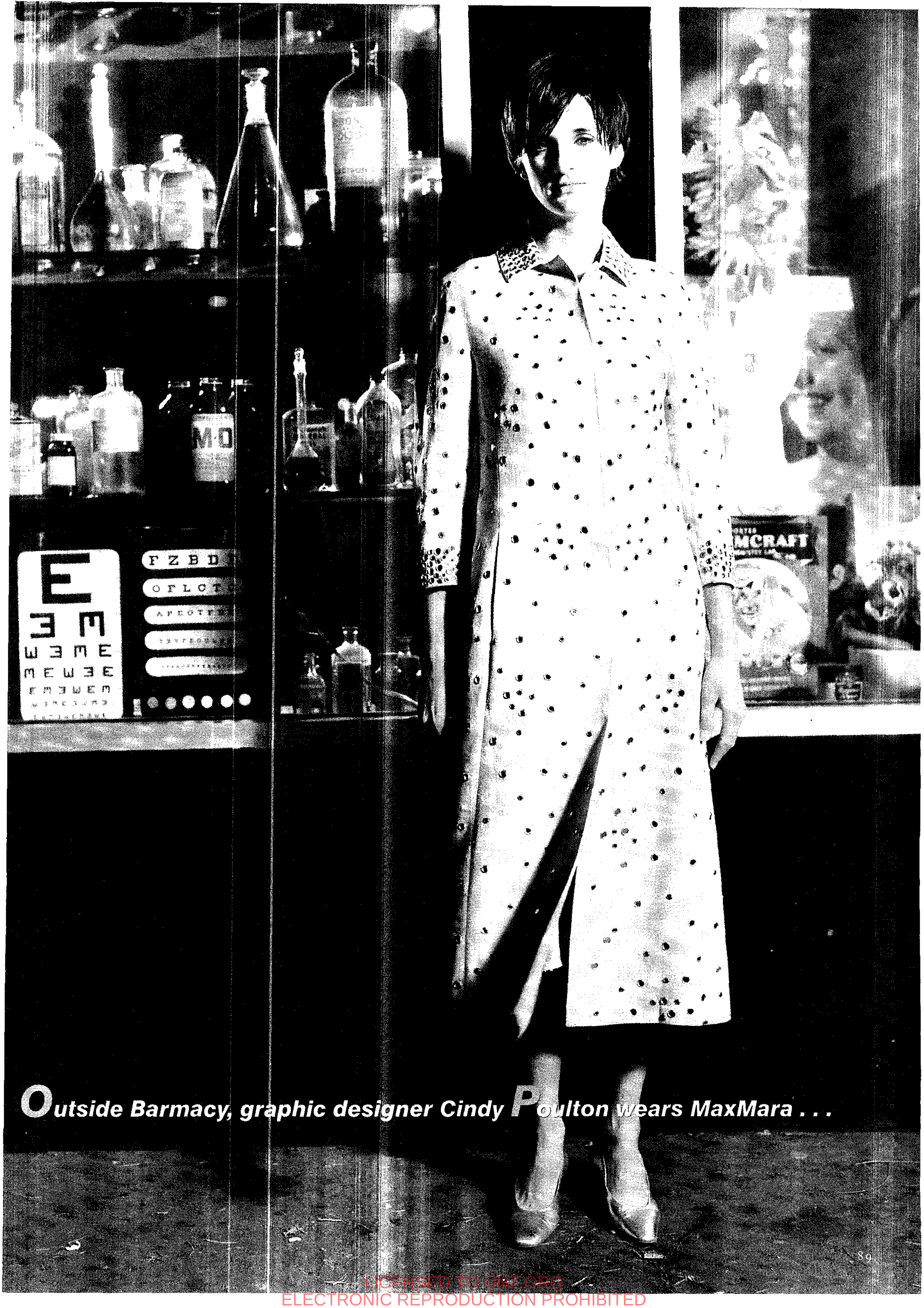
M[illegible] Honeymoon Antiques . . .

[illegible] im at **N**iagara . . . [illegible] agent Alexis Borges at home on Avenue C .



◀◀ **JIHAE KIM** wears a denim ve with raw-edged armholes by Jean-Paul Gaultier Jeans, not available in U.S. Long silk wr skirt by Jean-Paul Gaultier, $805 at select Barneys, Henr Bendel, and Saks Fifth Avenu stores. Beige silk top with sparkle sleeves by Costume N tional, $1,100 at Barneys Ne York, Saks Fifth Avenue, and Costume National. Yellow bea ed Chinese slipper mules, $570 at Sergio Rossi.

◀ **ALEXIS BORGES** wears a Prad Intimo long-sleeve T-shirt by Prada Intimo, $104 at Prada (Fifth Avenue). Cotton trouser by Hugo Boss, $145; for store call 800-HUGOBOSS.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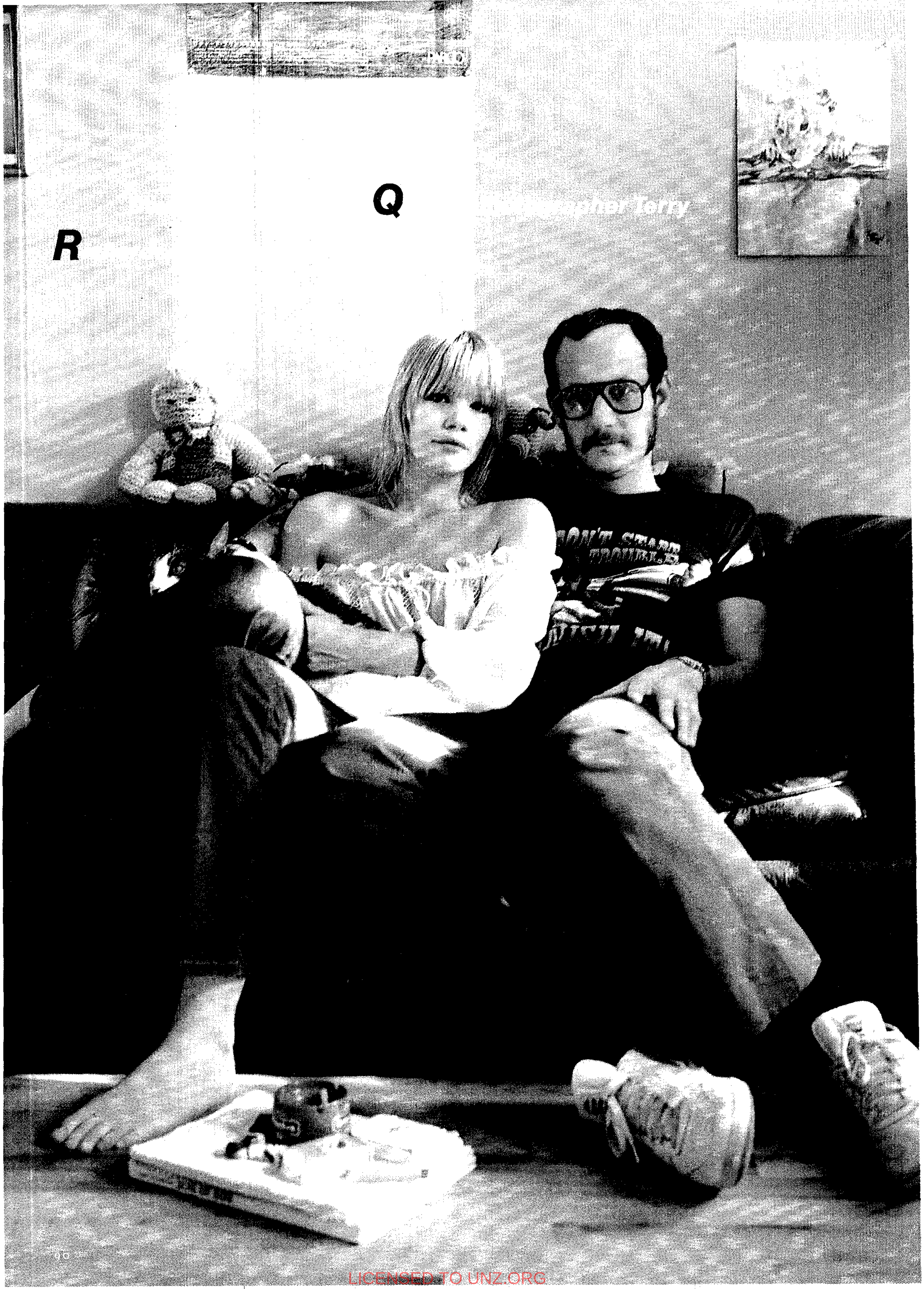
MCRAFT

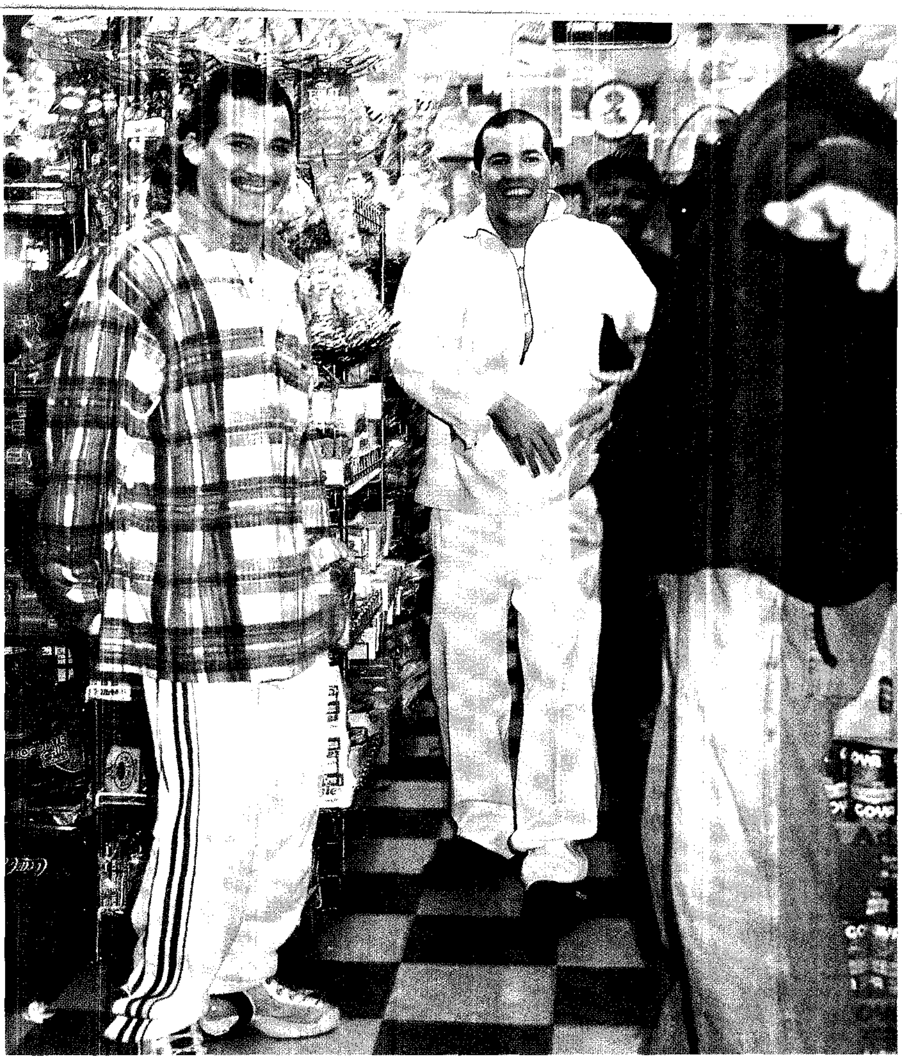
Outside Barmacy, graphic designer Cindy Poulton wears MaxMara . . .



R
Q
pher Terry

◀ At home with the **RICHARDSONS**. **NIKKI** wears a sheer silk-chiffon peasant top with panels by Valentino, from a selection at Valentino Boutique (800-785-2347), and dark-rinse, *omega* five-pocket jeans from CK Calvin Klein Jeans, $52 at Macy's and Bloomingdale's. **TERRY** wears Pizza Hut sneakers.

JOHN LEGUIZAMO wears a ▶ pullover leather sport coat, $1,955, laundered-cotton-twill trouser, $350, and metal-and-calf-and-Velcro shoes, $275, all by Gucci at Gucci NY; trousers also at Bergdorf Goodman, Neiman Marcus, and Saks Fifth Avenue.

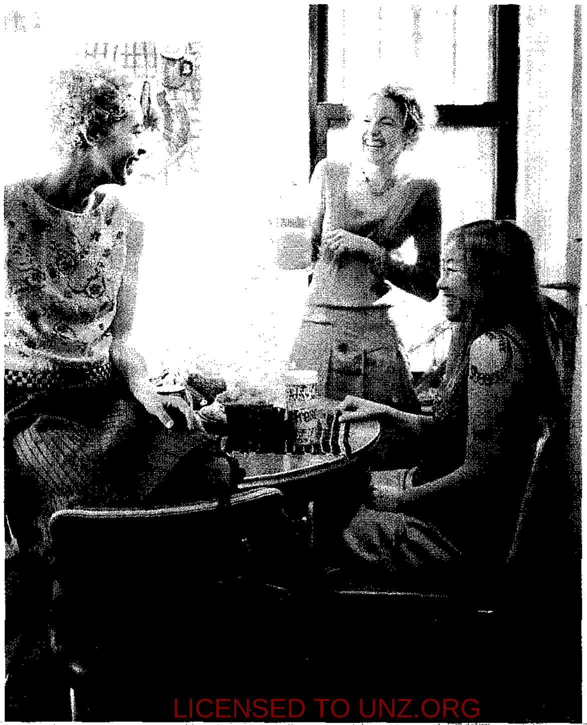


*[illegible] **S**howman John Leguizamo [illegible] bodega . . .*

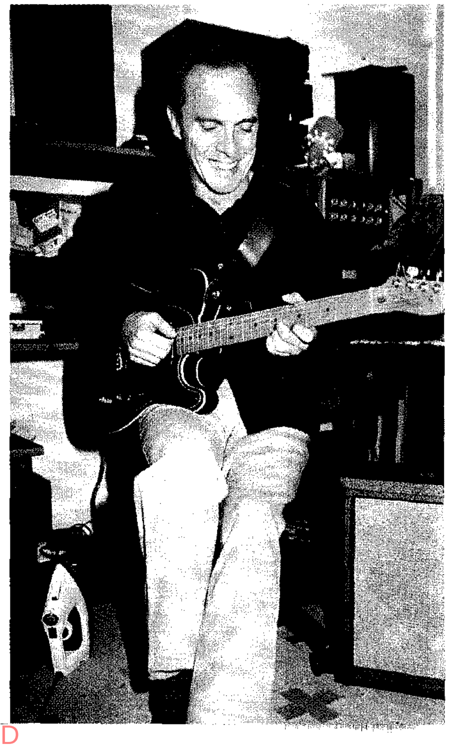
*Jane magazine icon Gigi Guerra a **T**able with friends . . .*

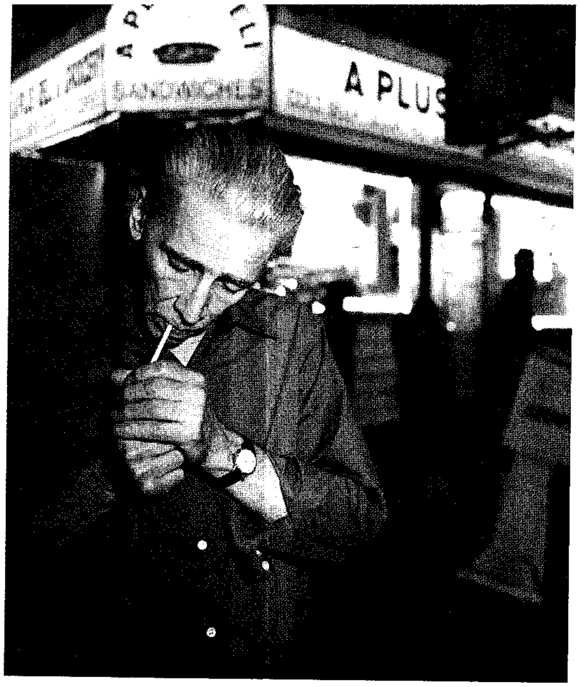
*Freedy Johnston, not **U**nplugged, at the Christadora . . .*

Kaffeeklatsch on East 3rd. ▶ **LISA GARRETT**, left, wears a beaded floral top by Alberta Ferretti, $2,115 at Nordstrom. Appliqued-stripe skirt by Alberta Ferretti, $1,835 to order at Saks Fifth Avenue. Checkered beaded belt by Alberta Ferretti, $280 at Saks Fifth Avenue. **GIGI**, center, wears a cashmere sweater, $520, and leather skirt with mirrors, $1,260, by Prada at Prada (Fifth Avenue and Madison Avenue). **MIA JUHNG**, right, wears a tulle shell with turquoise beading by Vera Wang, to order from Vera Wang Bridal House (991 Madison Avenue). A-line skirt by Alberta Ferretti, $770 to order at Saks Fifth Avenue.



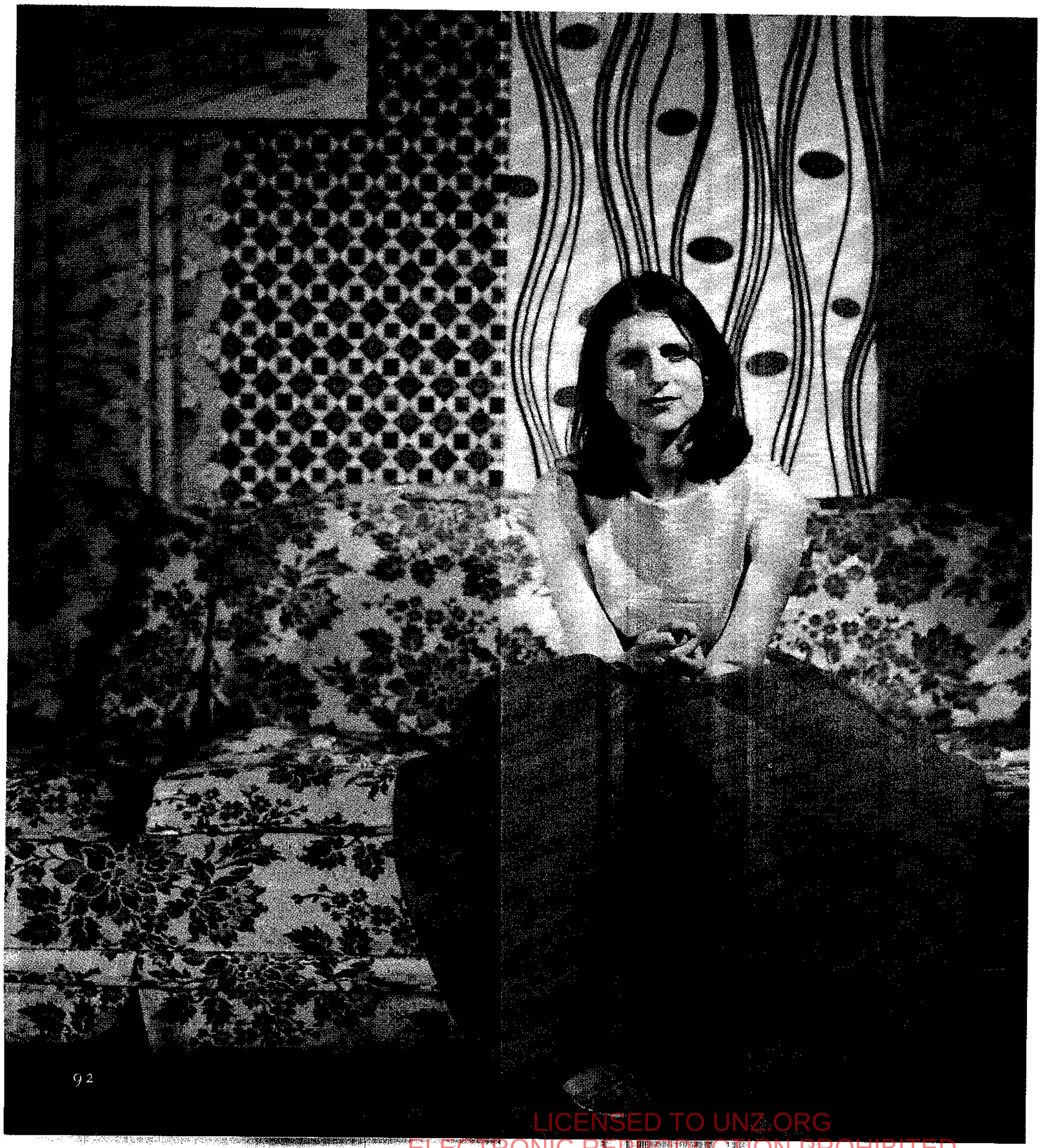
FREEDY JOHNSTON, working ▶▶ on his forthcoming album: popeline stretch shirt, $270, and natural canvas trousers, $260, by Prada at Prada (Fifth Avenue and Madison Avenue).





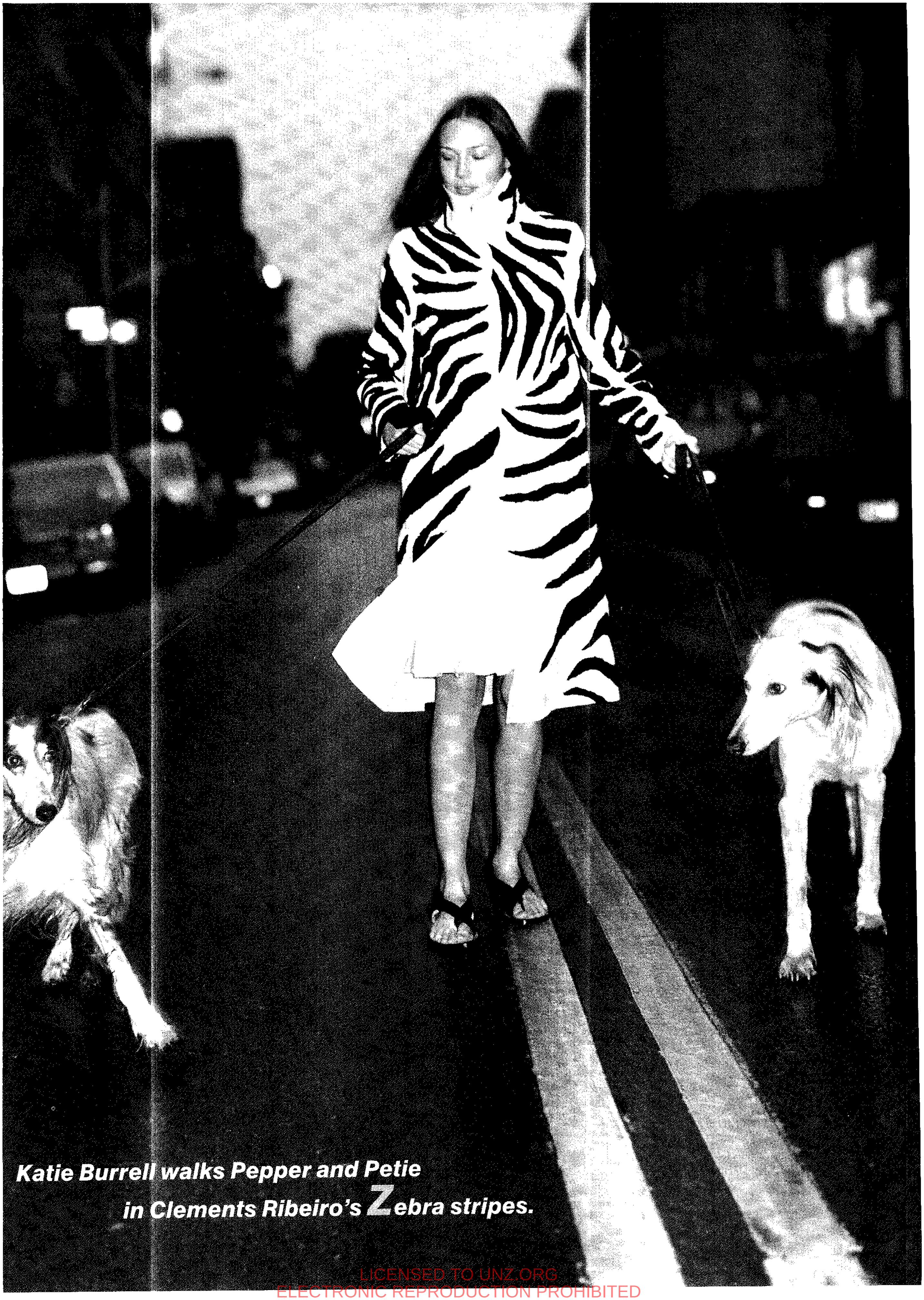
BILL RICE lights up wearing a stretch-poplin shirt by Banana Republic, $54 at Banana Republic stores or from 888-BRSTYLE.

Versatile **W**arhol-like actor-painter Bill Rice . . .
X-treme pink from DKN**Y** on poet Deborah Garrison . . .

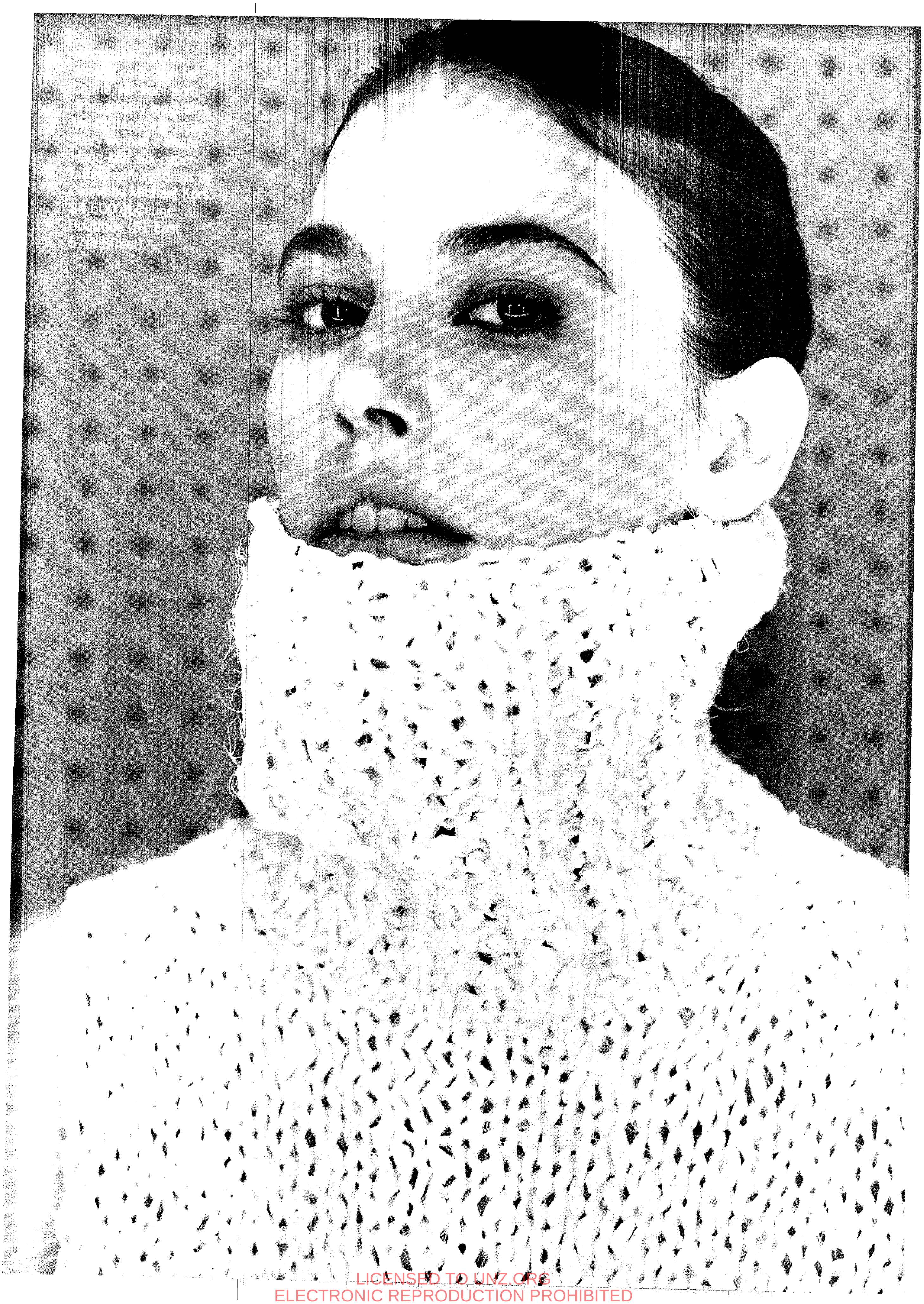


English-teen **BURRELL** moved to Alphabet City after being named Ford's "Supermodel of the World." She wears a linen coat with velvet appliqué by Clements Ribeiro, $4,362, and thongs by Manolo Blahnik for Clements Ribeiro, $485, at Barneys New York. Dress popeline (under coat) by Prada, $780 at Prada (Fifth Avenue and Madison Avenue).

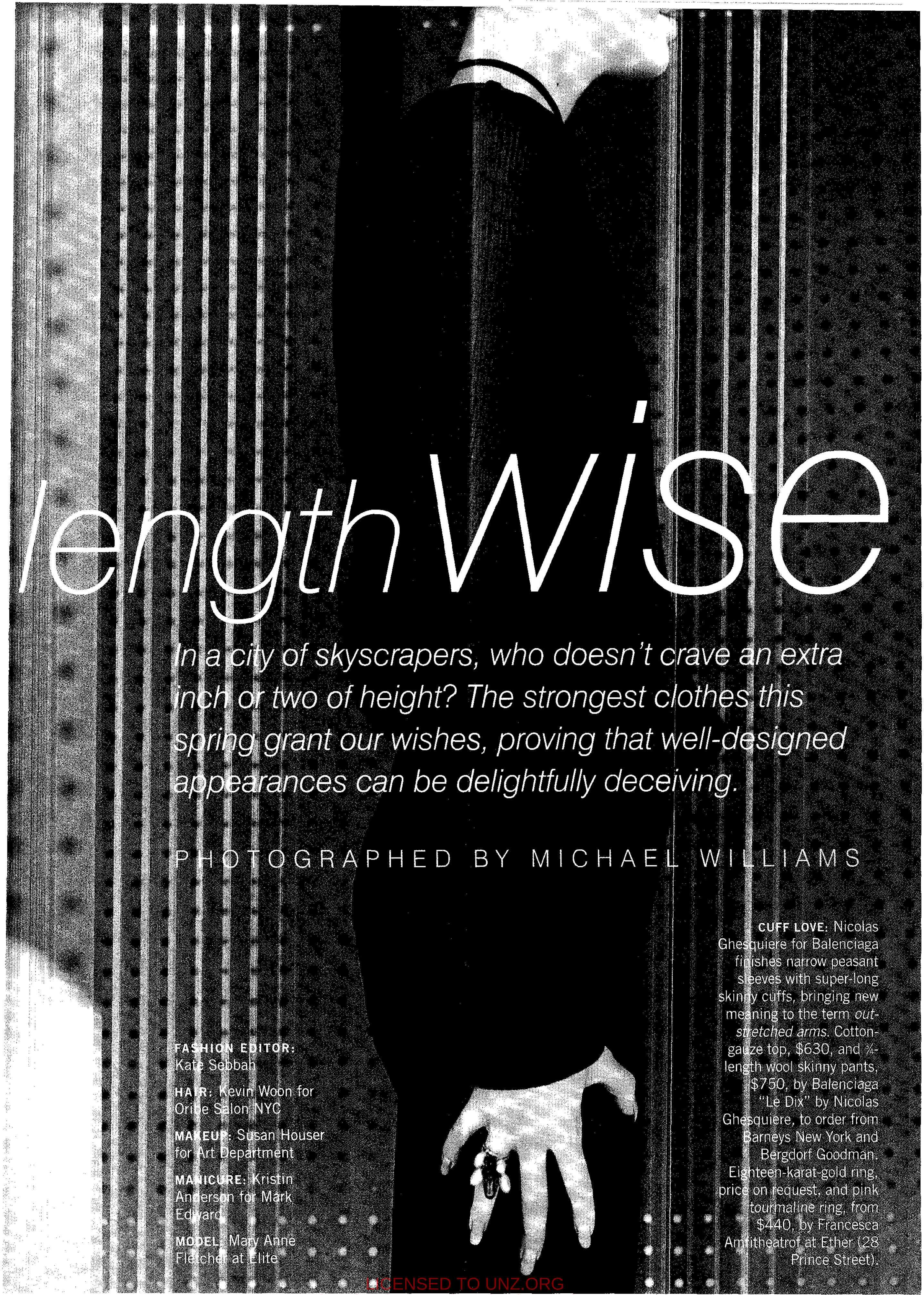
DEBORAH GARRISON at Den of Cin under Two Boots, the pizza parlor where she hung out while writing *A Working Girl Can't Win and Other Poems.* She wears a cotton-interlock sleeveless crew by DKNY Jeans, $58, and washed-silk-organza full pleated skirt by DKNY, $225, at Macy's and Bloomingdale's.



Katie Burrell walks Pepper and Petie
in Clements Ribeiro's Zebra stripes.



[illegible] Céline, Michael Kors dramatically [illegible] Hand-knit silk-paper lattice column dress by Céline by Michael Kors. $4,600 at Céline Boutique (51 East 57th Street).



lengthwise

In a city of skyscrapers, who doesn't crave an extra inch or two of height? The strongest clothes this spring grant our wishes, proving that well-designed appearances can be delightfully deceiving.

PHOTOGRAPHED BY MICHAEL WILLIAMS

CUFF LOVE: Nicolas Ghesquière for Balenciaga finishes narrow peasant sleeves with super-long skinny cuffs, bringing new meaning to the term *outstretched arms.* Cotton-gauze top, $630, and ¾-length wool skinny pants, $750, by Balenciaga "Le Dix" by Nicolas Ghesquière, to order from Barneys New York and Bergdorf Goodman. Eighteen-karat-gold ring, price on request, and pink tourmaline ring, from $440, by Francesca Amfitheatrof at Ether (28 Prince Street).

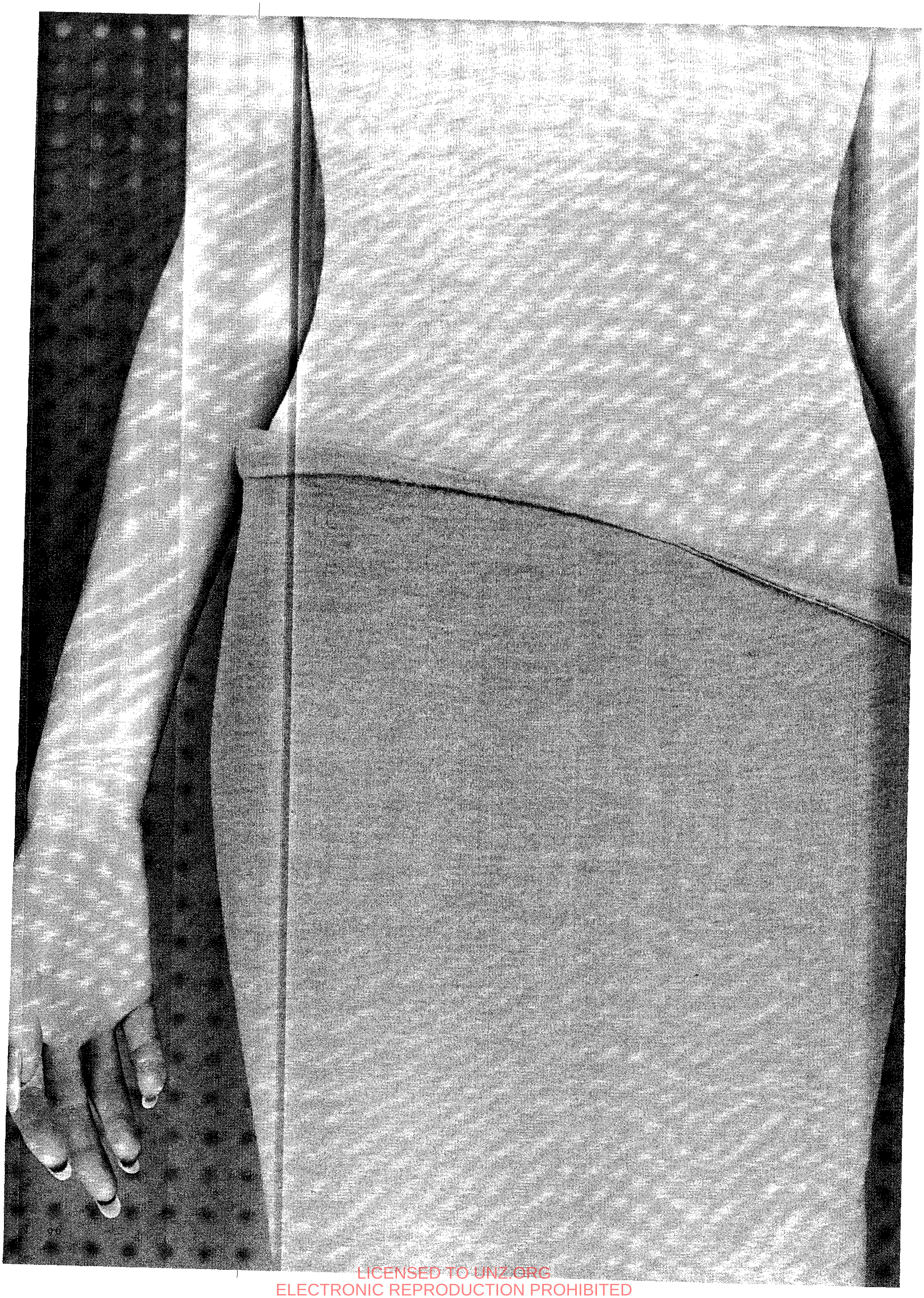
FASHION EDITOR: Kate Sebbah

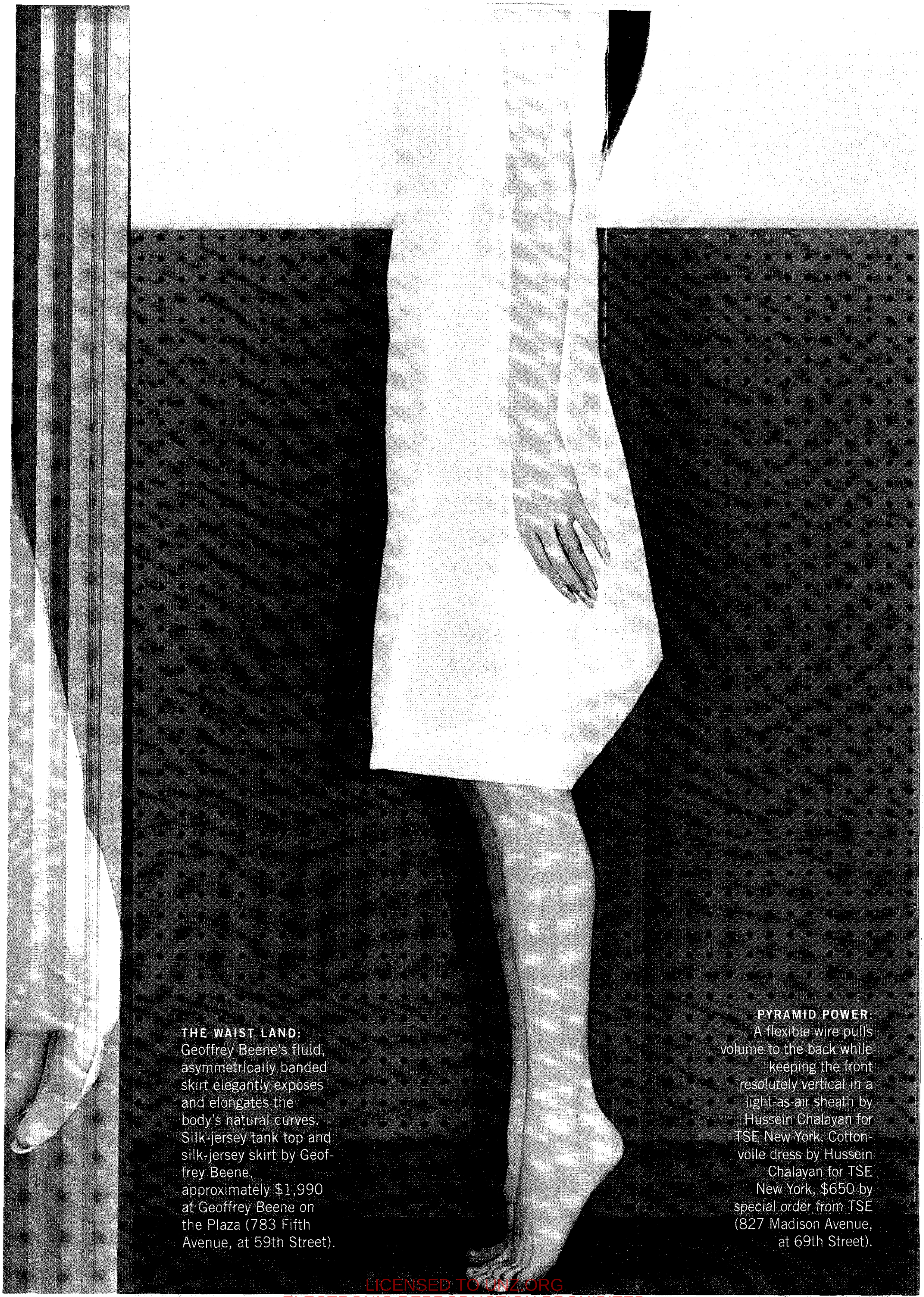
HAIR: Kevin Woon for Oribe Salon NYC

MAKEUP: Susan Houser for Art Department

MANICURE: Kristin Anderson for Mark Edward

MODEL: Mary Anne Fletcher at Elite

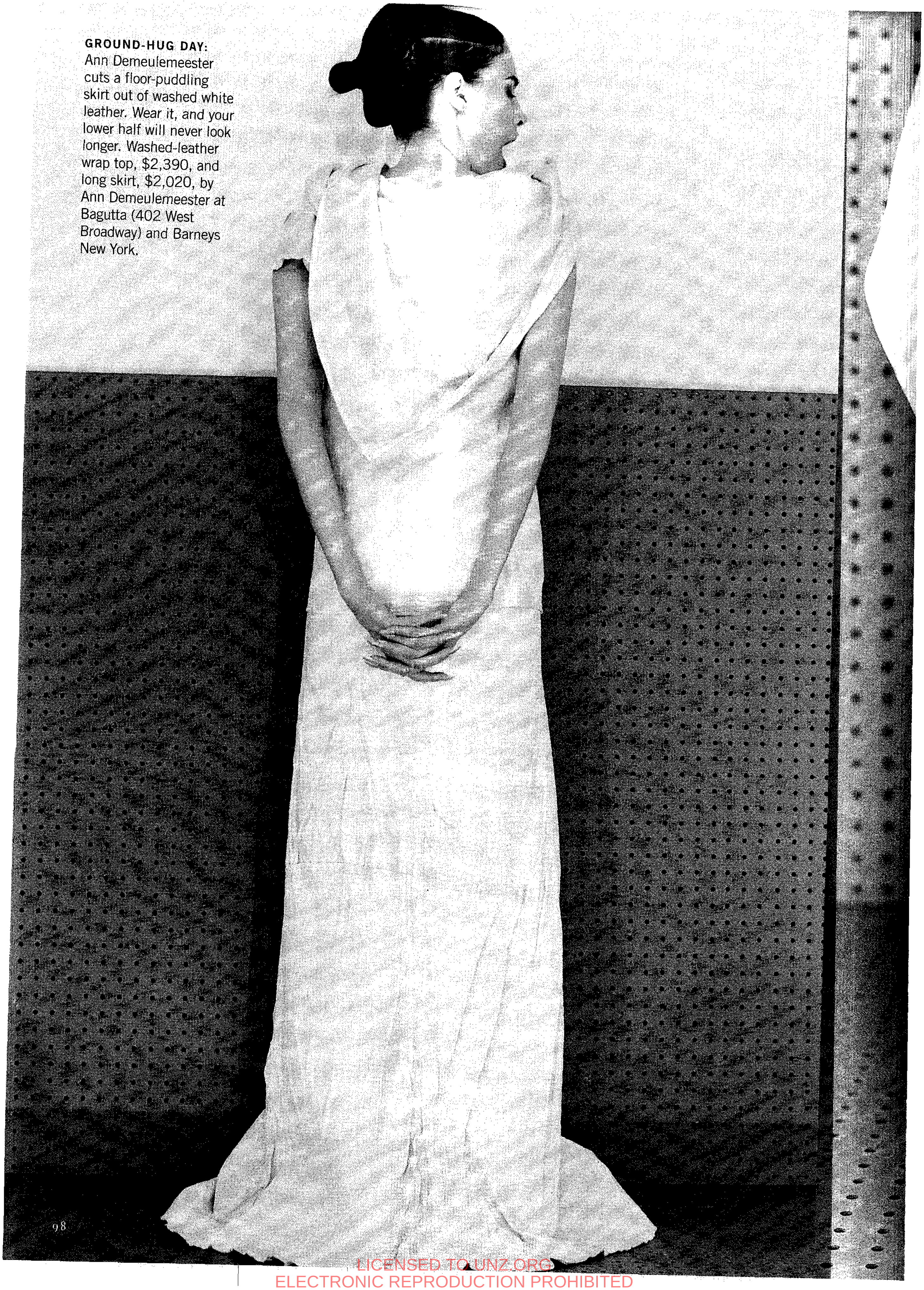




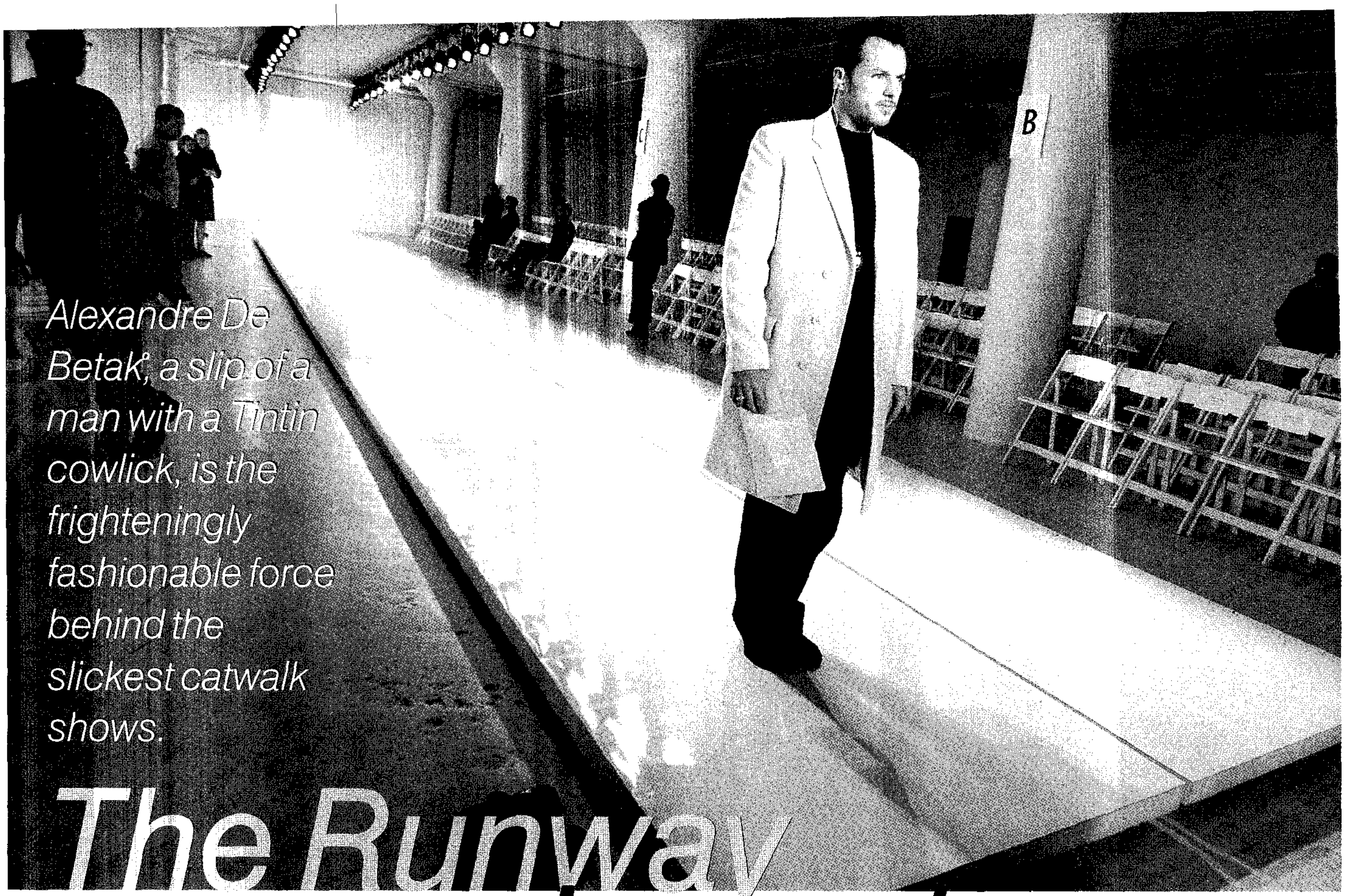
THE WAIST LAND: Geoffrey Beene's fluid, asymmetrically banded skirt elegantly exposes and elongates the body's natural curves. Silk-jersey tank top and silk-jersey skirt by Geoffrey Beene, approximately $1,990 at Geoffrey Beene on the Plaza (783 Fifth Avenue, at 59th Street).

PYRAMID POWER: A flexible wire pulls volume to the back while keeping the front resolutely vertical in a light-as-air sheath by Hussein Chalayan for TSE New York. Cotton-voile dress by Hussein Chalayan for TSE New York, $650 by *special order from* TSE (827 Madison Avenue, at 69th Street).

GROUND-HUG DAY: Ann Demeulemeester cuts a floor-puddling skirt out of washed white leather. Wear it, and your lower half will never look longer. Washed-leather wrap top, $2,390, and long skirt, $2,020, by Ann Demeulemeester at Bagutta (402 West Broadway) and Barneys New York.



SPRINGTIME FOR SPARTACUS: Normal boots can leave you looking stumpy, but Donatella Versace's gladiator numbers for Versus allow near-uninterrupted views of gazelle-esque gams. Leather gladiator boots by Versus, $670 at Versace Boutique (647 Fifth Avenue, at 52nd Street).

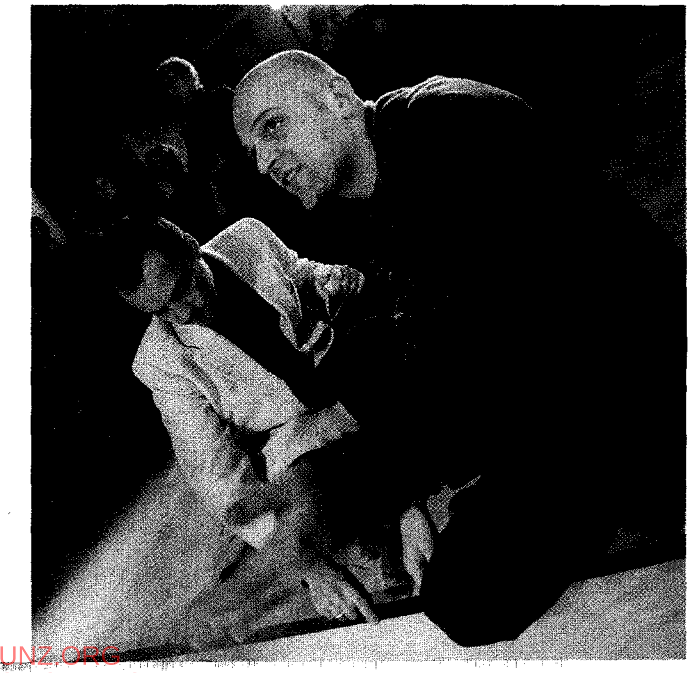


Alexandre De Betak, a slip of a man with a Tintin cowlick, is the frighteningly fashionable force behind the slickest catwalk shows.

The Runway Leader

BY JOSHUA LEVINE

It was Donna Karan ON HER MOBILE PHONE—FROM A ski slope out West!—and she was flipping out. "Alex," said Karan, hyperventilating, "I had a nightmare last night, and *you were in it!* You were in something that looked like a Boeing cockpit, and you didn't know which buttons to push." The designer hesitated. "Have you ever done this before?" • Karan had reason to be anxious. The runway show that Alexandre De Betak had conceived for her fall 1996 men's DKNY collection was, by his own admission, "incredibly complicated and unbelievably expensive." The tricky part—the Boeing cockpit of Karan's



HANDS ON: Alexandre De Betak (left) and Hussein Chalayan.

PHOTOGRAPHED BY
JEAN CHRISTIAN BOURCART

452 WEST BROADWAY
SOHO, NEW YORK
PHILOSOPHY
DI
ALBERTA FERRETTI

nightmare—was that this catwalk was interactive: As the models strutted, sensors embedded in the runway activated the fashion show's soundtrack. Opportunities for disaster were boundless.

"Have I done this before? Why, no, Donna, I haven't," De Betak said calmly. "If I had done it before, I wouldn't be doing it for you now, would I?"

Originality and spectacle are De Betak's signature. He has put a horse, a rooster, and even a forest with falling snow on the runway for John Bartlett. This is why designers like Karan, Bartlett, Hussein Chalayan, Michael Kors, and Narciso Rodriguez (for Loewe) call on Bureau Betak (Alex's production company) to orchestrate the breathless mayhem that is a modern fashion show. For all the frosty poise of the models under the klieg lights, the goings-on behind the scrim resemble, in the words of one observer, a Festival of the Outpatients. This is an environment where flipping out is de rigueur.

"It is such a volatile moment," says Karan, "but with Alex there, I just know it's going to work. He's a one-man comfort zone, a security blanket."

Alexandre De Betak is the human pacifier in a world of hysterics. The *enfant sublime* of the catwalk—he has just turned 30—is a slight man with merry eyes, a Tintin-ish cowlick that would look quite absurd if it weren't so obviously dernier cri (and even then, it looks a little absurd), and the tickle of a lisp that pads his French accent like a flirty bustle. The models adore him (the ethereal 18-year-old Audrey Marney is his current girlfriend), while the burly carpenters defer to him with ungrudging respect. What everyone appreciates about Alex—everyone calls him Alex—in this hair-trigger milieu is his refreshing combination of maximal hip with minimal attitude. "You can have a show that looks great on the outside, but it was a nightmare to put together, and that's unpleasant for everyone," says De Betak. "The art is to make the proces agreeable so that no one stresses an has a bad night."

GIRL TALK: De Betak puts the models in line while Chalayan hovers (top); discussing show strategy with girlfriend and international catwalk star Audrey Marney.

And so it is that, shortly before Hussein Chalayan's spring-summer show fo TSE New York, two beefy guys ar crawling slowly up and down the runway on their hands and knees. The white covering on the raised wooden platform has buckled very slightly, and the two beefy guys are pressing out the bubbles that have formed beneath the adhesive. They've been doing this for most of the day, and now, one hour to showtime, the bubble situation is critical. Chalayan, the cerebral young London-based designer, is wandering distractedly backstage. He is much loved in the fashion world for his austere, architectural creations, but he's a bit otherworldly, to put it mildly. Right now he looks like a dazed visitor from another planet who doesn't quite know where he's supposed to be. Alex puts an arm around his shoulder and nudges him gently out of harm's way.

Overseeing the last-minute catwalk preparations is Violaine Etienne. *"C'est pas grave! C'est pas grave!"* she whispers into her walkie-talkie as the beefy guys stolidly continue to de-bubble the runway. Etienne is *magnifique,* with a flaring Gallic gull wing of a nose that recalls the incomparable French actress Capucine. She has known Alex since the two were students at the exclusive École Alsacienne in Paris's tony sixth arrondissement. Now she oversees production as a partner in Bureau Betak, an eight-person outfit based in cramped quarters on Greene Street that manages 30 shows a year and numerous events for super-hip clients like Visionaire, at a

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PHOTO . WILLIAM BOYD

♦DONALD J PLINER♦

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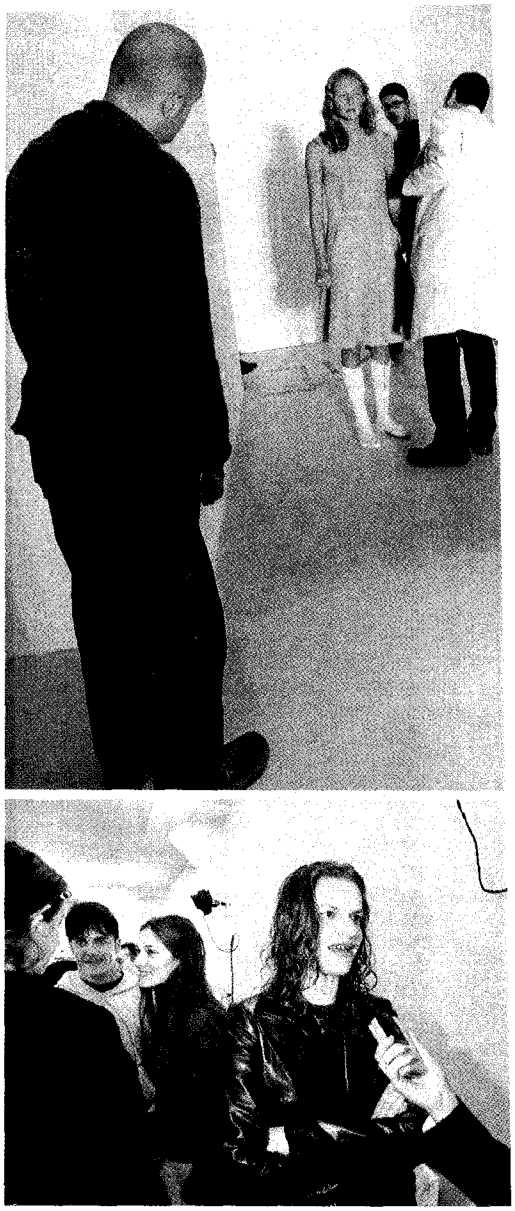
LEFT: **CHEF** SUGGESTED RETAIL: $125
CTR: **COTTON** SUGGESTED RETAIL: $130
TOP: **CARTEL** SUGGESTED RETAIL: $130
BLACK MESH ELASTIC

budget of $10 million to $15 million. (Betak's employees, by the way, are probably the coolest workforce in the world. They finger PalmPilots, wore waistpacks before the rest of us had ever heard of the things, and generally make the girls at *Vogue* look like mall rats.)

The audience has begun to file into the empty loft space on the fourteenth floor of 601 West 26th Street. Backstage is bedlam: models, photographers, dogs—dachshunds and Yorkies are the canines of choice—hair and makeup staff, well-wishers, hangers-on, and SWAT-team seamstresses doing emergency repairs on Chalayan's tricky, double-faced creations. De Betak, resplendent in a white frock coat, clipboard in hand and walkie-talkie at his ear, issues instructions like a football coach from Versailles State. Sandra Bernhard has wandered backstage to snag any passing photo opportunity, and there's a flurry of flashbulbs as she mugs with one model and then another. The dressers, all in black of course, stand impassively in front of the changing stations that the 21 models will use to slip in and out of 57 outfits, or "looks," at two-and-a-half-minute intervals. For some unfathomable postmodern reason, everybody has a camera—dressers, models, makeup people—and everybody wants everybody else's picture. That's okay with Alex, who likes to keep his team loose before the big game: "They can do whatever they want—bring their boyfriends, anything—so that when it's time to go out there, they're relaxed."



WATCH IT: Chalayan scrutinizes De Betak scrutinizing Maggie Rizer before the TSE New York show (top); backstage but never backseat, Sandra Bernhard finds the mike.

It's showtime. Alex takes up his position just behind the stage entrance. A large diagram showing the exact route the models will walk hangs just above the exit, although you wonder why anyone would study a diagram that basically consists of straight lines running up and running back. De Betak has choreographed some fancy footwork for Chalayan's before, but for TSE New York he keeps things simple. The only concession he makes to Chalayan's off-center sensibility is to send out the models in ever-so-slightly out-of-sync pairs.

The models take their positions. An "inspiration board"—every fashion show has one—exhorts: BE STRONG, INTENSE, FOCUSED! Often these boards will attempt to embody the filmy philosophy behind the collection on display. At the carefree Michael Kors show the next day, the collection is kickier and the girls bosomier. "It's about everything Americana—brownies, campers, Boy Scouts, *Private Benjamin, On Golden Pond,*" says Kors, waving his hands about. De Betak's board reads: BE VERY HAPPY AND SUNNY AND VERY UPBEAT! YOU'RE GORGEOUS!!! WE LOVE YOU!!! HAVE A GREAT SHOW!!! As the girls prance out in the Kors show, Alex whoops, "Be bitchy!" The models are puzzled. "You know, the bitch, sun, sand—the bitch!"

Life's no beach, however, at the Chalayan show, and so De Betak invokes a sterner muse. "Strong!" he hisses, as the girls step out to the disembodied electronic beep of what sounds like a phone eceiver off the hook. "Walk with heavy ɜgs." This "heavy leg" formulation, De ɜetak has found, mysteriously promotes ɩ more energetic presence from the girls ɱn the runway.

And then, before you know it, the ıouse lights come up and trumpet music ɩignals that the show is over. The whole hing has taken less than fifteen minıtes, and for most of the audience, the nemory of it will evaporate within ıours, if not minutes. But for a fashion ɭesigner, the living confection that Buɾeau Betak took four months to conjure ɩs critical. "The show is my primary tool ɾor marketing the collection, but it goes ɜven beyond that," says Chalayan in his thoughtful, fervent way. "It becomes the expression of everything I do. In that sense, Alex is more like an art director who produces. He takes the space, and he animates it. There's a mutual attunement between us. Working with Alex for the past three seasons has made a big difference."

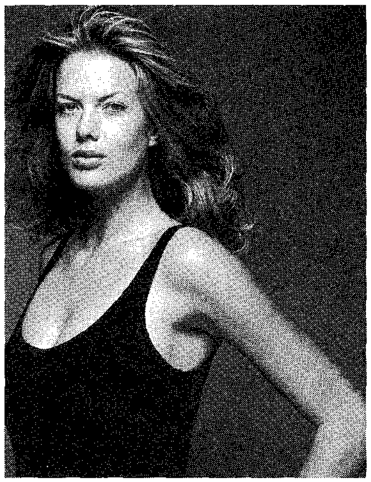
No, it's not rocket science. It isn't even art, really. But show production does call for an eclectic mix of theatrical, social, and logistical skills that makes it one of the most protean jobs in the fashion business. (Not to mention diplomatic skills: At the Kors show, Naomi Campbell went ballistic when it looked like the backstage access granted to an E! crew meant unobstructed views of Campbell's breasts; De Betak's Solomonic decision to jerry-rig a private breast screen for Campbell salvaged a tense situation.)

This is about a lot more than putting on a good show, although it's certainly about that too. In the age of American sportswear, where the product displayed at one catwalk may be practically indistinguishable from another, brand imagery has become the crucial marketing tool. Increasingly, that image is born at the catwalk show and in the extra-sartorial drama that the show producer creates through his choice of music, models, and special effects. The collection and its catwalk metaphors support a shaky commercial pyramid that can include fragrances, accessories, underwear, sneakers, sheets, towels, you name it. If the show fails to communicate, the potency of the brand is jeopardized. Exhausted fashion editors need some kind of visual mnemonic to take away with them—and that's where Alex De Betak comes in.

These days, the stakes are high and the designers are scared. "Chanel pulling the plug on Mizrahi just freaked everyone out," says John Bartlett, whose work for Byblos helps support his own line.

Not many people can pull off a riveting runway show, and not many try. In addi-

Go Sleeveless Next Summer.



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FLOOR SHOW: Runway bubble trouble means an hour of crawling for two technicians (top); De Betak commanding his troops, "like a football coach from Versailles State."

tion to Alex, there's Kevin Krier, who does shows for, among others, Tommy Hilfiger and Gucci. Krier once dreamed of a career in the theater and still thinks of himself as a director to the designer's playwright. Then there's the public-relations firm of KCD, which does Calvin Klein, Marc Jacobs, Versace, and Ralph Lauren, and the designers who stage their own shows. Right now, De Betak's the new boy in town—he moved his operation to New York from Paris in 1994—and he's hot. Krier and KCD both offer their clients a range of image-grooming services, most notably PR. De Betak concentrates exclusively on show production, a smart move in an industry that fetishizes specialists.

The allegiances between d signers and show producers ar strong. Thus, for De Betak, winning over Michael Kors mean winning the Celine business to Chalayan landed TSE; an Bartlett brought Byblos. De Betak won Bartlett's confidenc when he convinced the designe to ditch the old runway cliché o sticking the brand's logo smac in the middle of the back screen Instead, De Betak slung a hammock from the back wall, an for the duration of the show, a unidentified dude in a Panam hat lounged in the hammoc smoking a large cigar. When th show ended, the dude sat up. I was Bartlett. "We think alon the same lines, and we share a lot of references," says De Betak. "Communication between us has always been very easy."

For all his tender years, De Betak is already an old hand at this. As an adolescent in Paris in the early eighties, he consumed images from photography and fashion magazines. By 1985, he had found his way to Madrid, then a hotbed of creativity in fashion, photography, and the arts. De Betak was 16. "I fell in love with Madrid," he recalls. "It was a crazy time—exactly ten years after Franco had died—and everybody was very free and completely wild." Before returning to Paris, he met a young Spanish designer named Sybilla, and mentioned casually that he would be happy to help her out should she ever want to do business in Paris. She did, he did, and before long, De Betak was running his own fashion-public-relations company from an eighteenth-century building near the Place des Victoires that once housed Louis XIV's candle-makers.

By the early nineties, other businesses were asking him to do the same thing for them. "I realized that what I really, really like is to put shows and events and parties together," says De Betak. "I discovered the creative side of designing an event or a show. I was in New York in April '93 on holiday during Fashion Week, and I could tell it was the start of something new in the city." De Betak relishes the glitz and the sawdust. "The good thing about being a show producer, for me, is that you're not just into frocks. You're also into nails." He laughs. "One day frocks, the next day nails. You can be creative with both." ■

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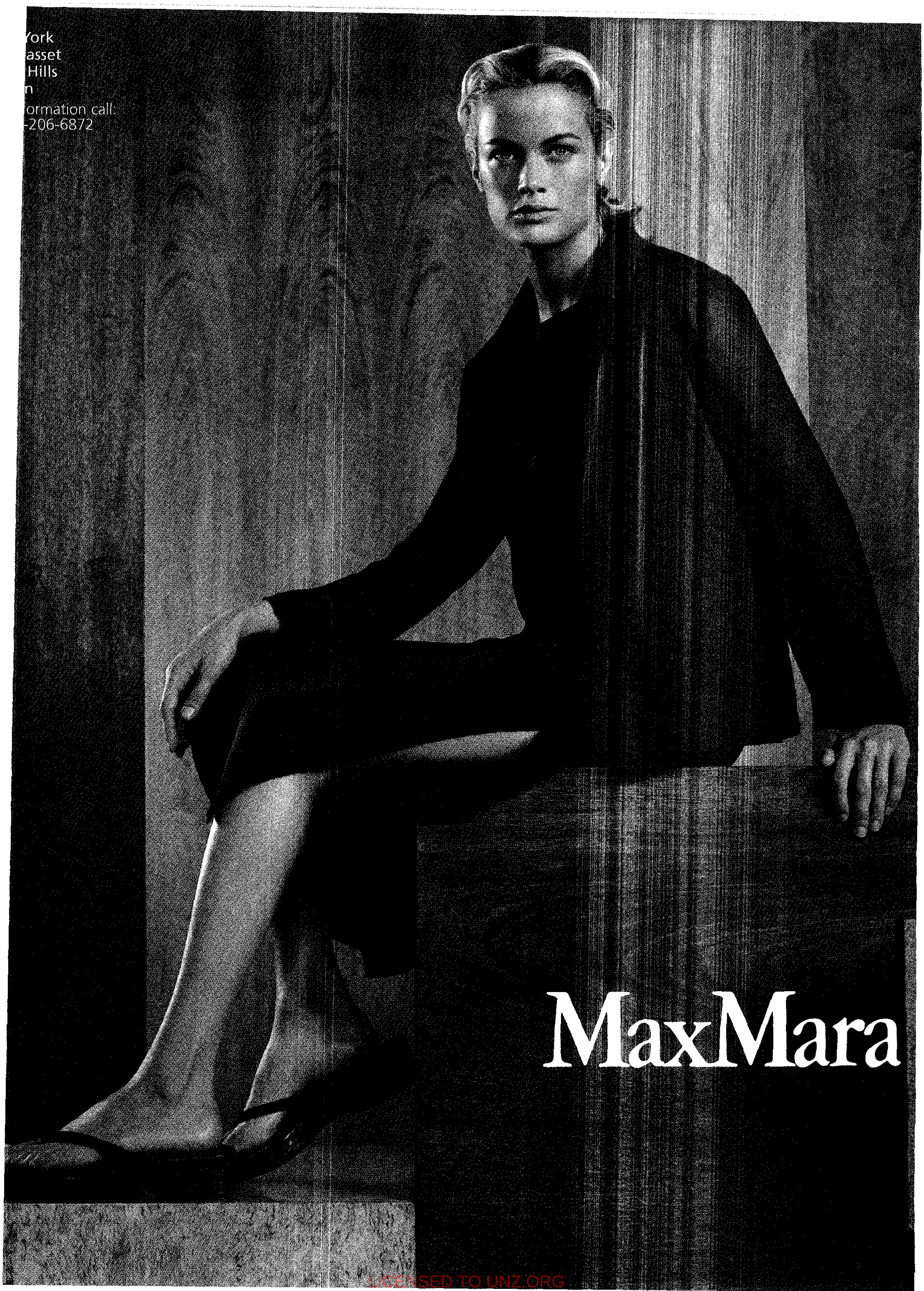


SMARTCITY

Boutique Chic

From cool local designer shops, urban high style —with prices that don't always match.

BY SHYAMA PATEL

Who wants to face another spring in that ratty floral slip dress and beat-up striped espadrilles? Urban-dwellers, take note: With the jet set's favored designers picking up common-man styles worthy of groovy sixties hippies, Provençal peasants, and even the soldiers of the next millennium, you don't need to be a Fendi-bag-carrying member of the fashion aristocracy to put together the wardrobe-of-the-moment. Stroll over to visit Manhattan's homegrown designer boutiques, and you'll turn up a covetable crop of fair-weather essentials without haute price tags.

Amy Chan

247 Mulberry Street (966-3417)

In a jewel-box setting scattered with Indian embroidered shawls and pillows, handbag designer Chan shows the gypsy spirit is no longer only for tramps and thieves. Marrying Eastern-inspired needlework and mosaic with cool, modern shapes, her body-hugging pouches are serious urban street gear:

- Studio 54 silver disco-ball-mosaic messenger bag, $270
- Olive cotton military-style adjustable body bag, $135

Anna Sui

113 Greene Street (941-8406)

Sui's boutique clothes girly-girls of all ages who aren't afraid of being splashy in eye-catching brights, metallics, and florals—all at decidedly non-splashy prices:

- Red-and-gold-paisley capri pants for St. Tropez–style hippies, $185
- Long Island girl's fave pale-blue cotton tank top with floral trim, $34
- Shoulder-baring halter-neck sundress in lavender floral chiffon, $215

A Détacher

262 Mott Street (625-3380)

Designer Monika Kowalska's monastic muslins have all the architectural precision of Hussein Chalayan or Hermès (under Martin Margiela). Cool downtown moms pick up miniature versions of the avant-garde styles for their babies too.

- Starched white cotton asymmetric sleeve-

(continued on page 110)

Catherine

468 Broome Street (925-6765)

Diane Von Furstenberg dress designer Catherine Maladrino's snappy solo venture is a magnet for celebrities like Elizabeth Hurley and Kristen Scott Thomas and for SoHo fashion types who appreciate Maladrino's Parisian take on femininity and vivid color. Here's what they're scooping up:

Baby-blue cross-stitched nylon-viscose camisole, $145, and cardigan (pictured), $245

Swingy olive-green or purple suede skirt à la Millicent Rogers in the Southwest (pictured), $460

Baby-blue leather capri pants, $306

Straw cowgirl hat (pictured), $165

Phare

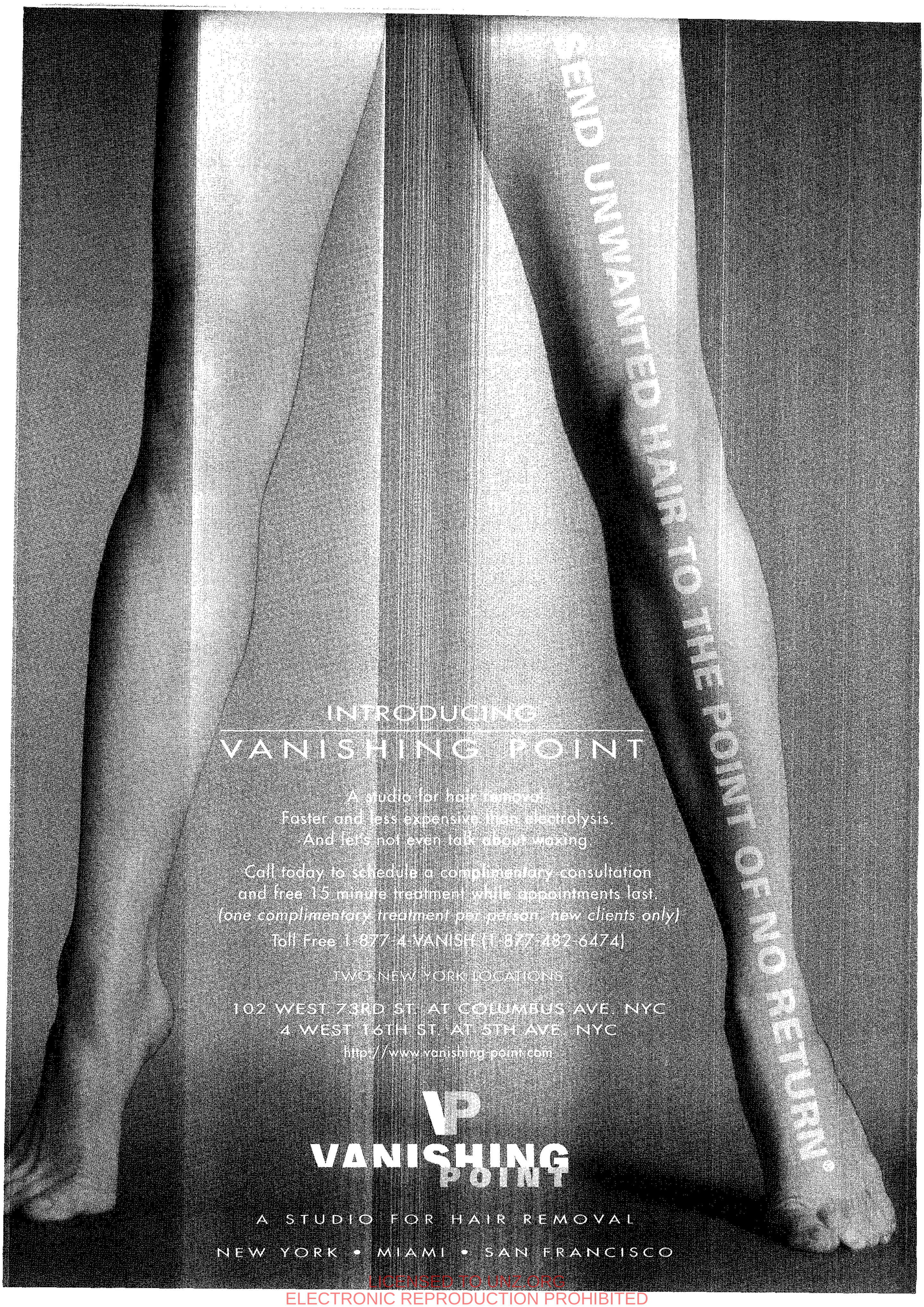
252 Elizabeth Street (625-0406)

When Jane Mayle and her boyfriend, Chris Jarvis, opened Phare last year, they sold out of their homespun house-dressing collection in a matter of days. Now they expect an onslaught for these downtown essentials:

Cinch-waist denim shirt-jacket (pictured), $160

Haute hobo buckle-back skirts in geometric prints (pictured), $155

Oversize "Foxy" leopard-print clutch (pictured), $198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Vivienne Tam

99 Greene Street (966-2398)

Cool hippie party staples are reborn in crinkly but sturdy spun-olephin paper (kind of FedEx–goes–to–Carnaby Street). Less adventurous flower children will find their must-haves in Tam's signature nylon netting.

Hawaiian-print white paper top (pictured), $128

Ruffle-hem flamenco-ish knee skirt (pictured), $120

Psychedelic-purple floral-print flares in nylon netting, $265

(continued from page 108)

less dress with pleated skirt, $325

- Edgy, understated black tulle tote bag, $90

Bond 07

7 Bond Street (677-8487)

Tunisian-born accessories designer Selima Salaun's boutique is a treasure trove for Capri-bound NoHo-ites in need of catchy sunglasses, paparazzo-style straw hats in girly colors, and lacy lingerie that's too pretty to hide under clothes.

- Candy-apple-red plastic square-frame sunglasses with orange sides, $220
- Turquoise underwear-as-outerwear capri-length leggings with yellow lace hem, $125
- Late-nineties friendship charms, like enamel-splashed sterling pendants on black satin cord necklaces, $80

Daryl K

21 Bond Street (777-0713)

Does hippie revival make you yawn? Daryl Kerrigan's downtown digs offer a streamlined nineties take on iconic eighties fashions.

- Pop Shop–esque white graffiti-print tank tops for flash-free hip-hoppers, $120
- North Beach Leather's gone, but Kerrigan's ultramarine tab-front calfskin jeans with deep suede cuffs are better, $600

Hotel of the Rising Star

13 Prince Street (625-9657)

When it comes to window displays, the guys who design cool, military-inspired gear under the "Organization for Returning Fashion Interest" label (that's ORFI, for short) don't mess around: A heavy curtain effectively blocks the wares from the passing NoLIta throngs. Venture inside, and you, too, might become an addict:

- Stand-at-attention gray cotton twill knee-length parachute pants with drawstring hems, $160
- For April showers in the trenches: a French-blue zip-front nylon anorak with hood, $260
- High Alpine camouflage in the shape
white hooded sweatshirt that zips to
your face, $170

Jutta Neumann

317 East 9th Street (982-7048)

Tired of early-spring blisters? Visit
mann's shoebox-size shop, pick a style
a display of thick-soled molded-leather
dals, choose a color and a skin (from
leather to ostrich), and she'll build a pa
couture sandals to fit you alone. Allow t
weeks for work and time for three fitti
Or walk out with a bag.

- Princess-Leia-would've-loved-it w
leather asymmetric "Prague" shoulder
$215
- Fidget-inducing burgundy stingray-
cuff bracelet with sterling clasp, $85
- Gray "Daiki" thong sandal with sq
wooden heel, $245

Malia Mills

199 Mulberry Street (625-2311)

Finally, a swimsuit-shopping experience
won't leave you gray and depressed. Wi
handful of prints and solids in dozens of r
and-match shapes, you're practically gua
teed to piece together a suit that's flatte
and fashionable. Arrange an appointment
a private fitting, and you'll feel like
brought your big sister to the store. Mak
splash in Nantucket with these styles in
"Gypsy Rose" sari print:

- Tie Me Up! Triangle top, $76, and Tie Down! tie-side bikini, $74
- "It's a Wrap!" ankle-length cotton dr

Isabel Toledo

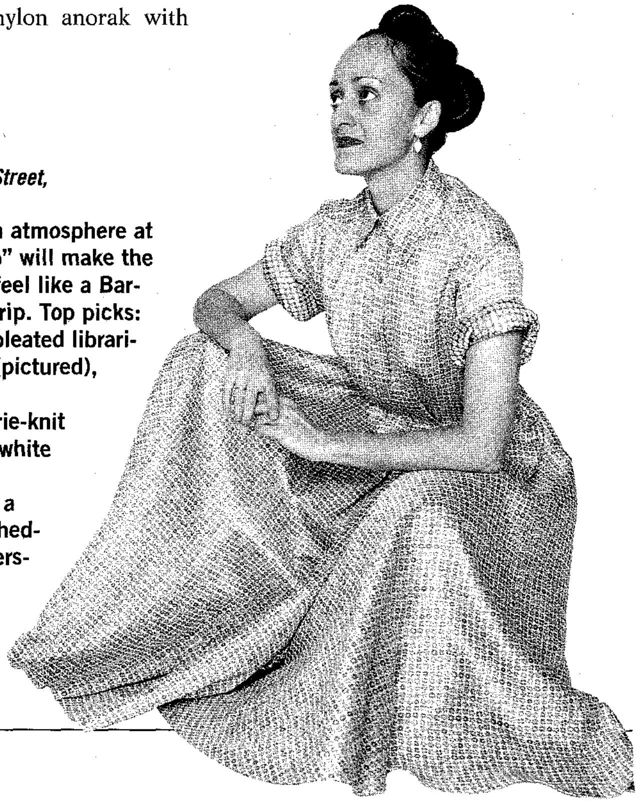
277 Fifth Avenue, at 30th Street, fifth floor (685-0948)

The relaxed showroom atmosphere at Toledo's midtown "lab" will make the weariest of shoppers feel like a Barneys VP on a buying trip. Top picks:

Shimmery silk box-pleated librarian-fantasy shirtdress (pictured), $650

Layered sheer lingerie-knit ruffle-hem dresses in white cotton, $325

And, if you feel like a splurge: a groovy crushed-velvet hoodie that reverses from champagne crushed velvet to gray-and-mint-green silk satin, $1,375



ing wrap skirt to wear on the street or as cover-up, $142

Scale the dunes in platform tread-soled p-flops in plum suede by Malia Mills for ush Puppies, $65

ova USA

0 Stanton Street (228-6844)

he Lower East Side corner store with a erpetual inventory of downtown-boy staes like slouchy pants, slim shirts, and easy ckets is just as popular with the girls. ere's what you'd swipe if your boyfriend wned it:

- Roomy washed-cotton-twill men's cinch-waist judo pants in navy, $66
- Super-skinny-fit police-blue long-sleeve button-front shirt, $73
- And starting in March, pick up judo-style bermudas in stone cotton poplin for the beach, $66

P.A.K.

229 Mott Street; 226-5167

Designers Corey Pak and Anke Crispen's cool cotton skirts, sundresses, and tube tops in muted colors are must-haves for East Coast sun-worshippers with California-quality biceps:

- Lavender wrap skirt with kangaroo pocket is sassiest on city streets, but also great on the beach, $154
- Strappy, shoulder-baring Army-green cotton tough-girl sundress with tie front, $187
- Cinderella-at-the-sea ultramarine cotton cropped apron-style halter top, $99

Red Tape Rebecca Danenberg

333 East 9th Street (529-8483)

With her signature collection now priced out of reach for some of her most devoted downtown customers, Danenberg has created a group of wallet-friendly basics called Red Tape. The East Village shop she built to house it is full of her cool, body-conscious pants, sweaters, and tees. This spring, you can live in:

- Classic bootleg pants in stretch-cotton canvas with detachable Jedi-style belt bag for a galaxy far, far away, $114
- Cropped, hip-hugging white stretch-cotton sailor floods with ankle zippers for adjustable flare, $108

Sigerson Morrison

242 Mott Street (219-3893)

You're still wearing the kitten-heeled mule Kari Sigerson and Miranda Morrison were known for when they staked out their NoLIta territory way back in 1995, but now you want something a little different. Try:

- Woven-metal asymmetric flat thong sandals, à la Chanel but without the killer heel—or the uptown price tag—$167

Ten Thousand Things

137 West 19th Street (352-1333)

David Rees and Ron Anderson's funky oxidized-silver jewelry line is now available at their tranquil, brick-paved gallery. Having trouble choosing? The designers will guide you through the collection. For cool Santa Fe style, pick up:

- Mesa-chic oxidized-silver tennis bracelet with tiny turquoise beads, $260
- Chain necklace with large oval turquoise pendant, $465

Tracy Feith

209 Mulberry Street (334-3097)

A favorite source for the breezy, layerable Indian-inspired slip dresses that have become de rigueur for New Year's Eve on St. Barts, Tracy Feith's shop is gearing up for a true American spring with prim, ladylike styles that do double duty at the Hampton Classic:

- Butter-yellow cotton "Socialite" garden-party sleeveless sundress with white lace insets and tie waist, $330

Zero

225 Mott Street (925-3849)

For spring, designer Maria Cornejo is stocking her gallerylike shop with boy-style basics tailored for women in bright, rugged technical fabrics. She wears:

Navy cotton-lycra cropped biker pants (pictured), $245

Red rip-stop hooded raincoat with Velcro fastening (pictured), $395

Purple fleece elastic-neckline tank (pictured), $120

Jill Stuart

100 Greene Street (343-2300)

Stuart's serene, high-ceilinged shop is packed with the clothes you can't live without: chic, wearable classics in cashmere, cotton, and chiffon. There's something for everyone, so you pick:

Olive-green short-sleeved cashmere sweater, $314

Red cashmere wrap cardigan, $330

Crisp white empire-waist sleeveless sundress, $275

White slit-crewneck long-sleeve pullover top, $138

Cropped white cotton judo pants (pictured), $312

Cream-chiffon floral-print peasant dress, $390

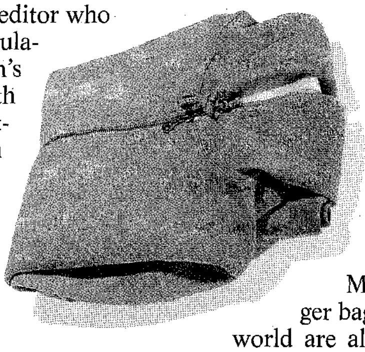
hotographed by Robert Wright

SALES & BARGAINS **SHYAMA PATEL**

Respect the Uniform

For spring, **fall in with the fashion ranks** *as olive turns anything but drab: Canvas boots, helmet bags, and even* **parachute pants return to earth.**

TOP-END DESIGNERS FOR MEN AND women are marching into spring with military-surplus style, but sidewalk guerrillas know where to find the same looks for less. Michel Botbol, a *W* editor who often sports the regulation gear in fashion's front lines, starts with a stock of basic cotton hoodies from the **Gap** ($48; shorten the arms for spring's hot look), and concocts his version of the look of the moment with these sturdy picks.



At **Weiss & Mahoney**, tractor-sole canvas boots (pictured; $35) and shiny black leather Carolina lace-ups ($120) add the requisite rugged feel to a designer outfit: "They bring dress-up clothes down a level," Botbol explains. "They look cool with a Helmut Lang suit." There's also a wide selection of reproduction army-style drawstring-hemmed nylon parachute pants ($30) and waffle-knit thermal tops in cream and gray ($10).

For a wide selection of true army-issue stuff, brave the drill-sergeant demeanors and dig through the rubble at Canal Street's musty **Trader's** military emporium. Look for the "maharishi-style" anti-night-vision parachute pants (pictured; $40) that the shop struggles to keep in stock. "They're like cyber-modern camouflage," Botbol notes approvingly. "They've got a very Louis Vuitton feel to them."

Carry gear in a zip-top nylon pilot's-helmet bag in army-green (pictured; $35) or black nylon from **Kaufman's Army & Navy**. Or try a plainer look with a Manhattan Portage messenger bag. "The Pradas of the world are all making them," Botbol sighs. "But the originals are $45 at **Canal Jeans**"—hardly Pentagon spending.

The Gap, Fifth Ave. at 54th St. (977-7023); Weiss & Mahoney, 142 Fifth Ave., near 19th St. (675-1367); Trader's, 385 Canal St. (925-6610); Kaufman's Army & Navy, 319 W. 42nd St. (757-5670); Canal Jean Company, 504 Broadway, near Broome St. (226-3663).

Picks of the Week

Showroom Seven's sample sale includes spring styles from trendy designers like Ghost, Lawrence Steele, Whistles, Velvet, and Erickson Beamon at half off the retail prices: a Velvet T-shirt is $15; a Frou satin hipster handbag is $68; an embroidered Ghost dress is $250; and an elaborate Erickson Beamon hand-beaded Jet choker is $700. Women's sizes 2–12. *498 Seventh Ave., near 36th St., twenty-fourth floor (643-4810); A.E., M.C., V.; Mon.–Sat. 10–7; 2/16–2/26.*

The Barking Zoo keeps Chelsea's lucky dogs cozy in wool sweaters and winter booties to protect paws from sidewalk salt. On sale, the sweaters are 40 to 50 percent off ($22.50 to $84), booties are 30 to 40 percent off (from $16 to $21), and collars and leashes start at $14. A teeny leather bomber jacket is $70. *172 Ninth Ave., near 20th St. (255-0658); A.E., M.C., V.; Mon.–Fri. 11-8, Sat. 10:30–6, Sun. noon–5; 2/20–3/6.*

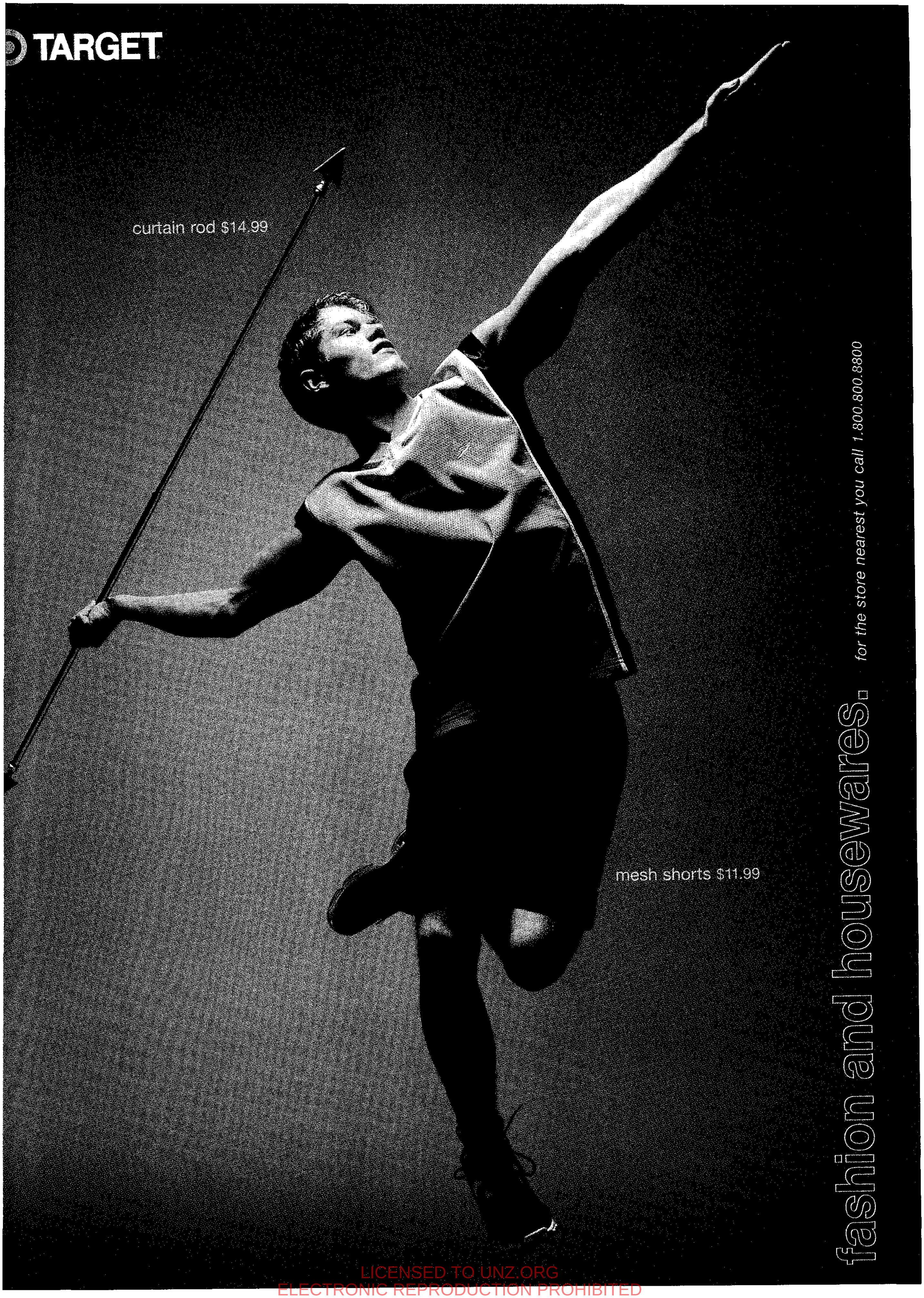
Meghan Kinney, a star-quality East Village designer, is making room for her upcoming Han Solo–inspired spring collection by selling off all her figure-skimming winter styles at half price: Three-quarter-length moleskin coats are $115; wool hooded dresses are $80; cotton-flannel A-line skirts are $60. Older stuff's mostly $30–$50. *312 E. 9th St. (260-6329); M.C., V.; Mon.–Sun. 1–8; 2/15–3/1.*

Beyond the Bosphorus's hand-woven Turkish kilim rugs are now 40 percent off regular prices: Two-by-three-foot scatter-size rugs are $35; six-by-nine-foot styles are $435– $1,080. Runners start at $240. Kilim throw pillows are half off, at $25– $175. *79 Sullivan St. (219-8257); A.E., M.C., V.; Tues.–Sun. noon–6; 2/16–3/16.*

To Boot New York's swank, modern men's shoes are $185–$600 at places like Bergdorf Goodman. At the company's warehouse, 1,500 pairs of winter stock are now 60 percent off: from $69 for a casual lug-sole style to $195 for hand-crafted dress lace-ups. Must-have leather ankle boots are $99. Men's sizes 7–16. *603 Washington St., ground floor (463-0437, ext. 5); cash only; Thurs.–Fri. 9–5, Sat. 10–5, Sun. noon–5; 2/18–2/21.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Steve Wisbauer.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MOVIES PETER RAINER

Recycled Goods

The message of 'Message in a Bottle' is that even time-tested four-hankie plots demand artful execution; 'Payback' is a loopily exciting revenge comedy.

IN THE NEW KEVIN COSTNER MOVIE **Message in a Bottle**, said bottle washes up on shore and Chicago *Tribune* researcher Theresa (Robin Wright Penn) reads its contents, a rapturous love letter from a man to a woman he lost. You may not shed a tear with Theresa; you may find, as I did, that the letter is purest Hallmark. The whole movie is purest Hallmark, as is, I gather, the Nicholas Sparks bestseller upon which it's based. (I couldn't make it more than twenty pages into the book without wanting to drain a bottle of distinctly different vintage.) This is the sort of four-hankie extravaganza that usually gets palmed off as a "woman's movie"—meaning, I suppose, that one can appreciate its lachrymosity only if possessed of the right biogenetic equipment. I question this. In the Hollywood-studio hierarchy, for example, male executives are just as willing as women to cry all the way to the bank.

No return: Kevin Costner and Robin Wright Penn in *Message in a Bottle*.

In the tearjerker genre, there's bull that wins you over and bull that just sits there. *Message in a Bottle* is inert from the first frame. Director Luis Mandoki is fortunate in his choice of cinematographers: Caleb Deschanel turns all those standard-issue shots of crimson sunsets and wheeling gulls into something more than picture postcards (though less than art). But one still has the feeling this film was designed to lull you into dumb-dumb land, the better to pick your pocket. Even in dense coastal fog, you can see it all coming a mile away. Theresa tracks down Garret (Costner), the lovelorn message-maker, in North Carolina, and damned if this boatbuilder isn't an all-around dreamboat. Except he's still grieving over the loss of his wife two years before. He doesn't grieve very strenuously, though: Costner's acting has gone from minimal to marginal. In their scenes together, Paul Newman, playing Garret's crotchety, wisdom-dispensing fisherman father, steals what little there is to steal. Robin Wright Penn is a shimmer of banked fires. Her Theresa is so unconscionably understanding of Garret's grief that even the snifflers in the audience may guffaw. "I think it's so beautiful the way you love her," she says to him after he commemorates his wife for the umpteenth time. Yeah, sure.

AS PORTER, THE THUG-ON-A-MISSION IN THE STARTLINGLY funny **Payback**, Mel Gibson is as mad as he's been since he was Max. His bootblacked hair is color-coordinated with his black jackets and blacker mood. He's a human projectile blasting into crime's inner sanctums. Shot and left for dead after a heist by his double-crossing partner, Val (Gregg Henry), he thinks of only two things: revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brainpan. It's a matter of honor that he retrieve the money; it's also a matter of honor that he not ask for a penny more.

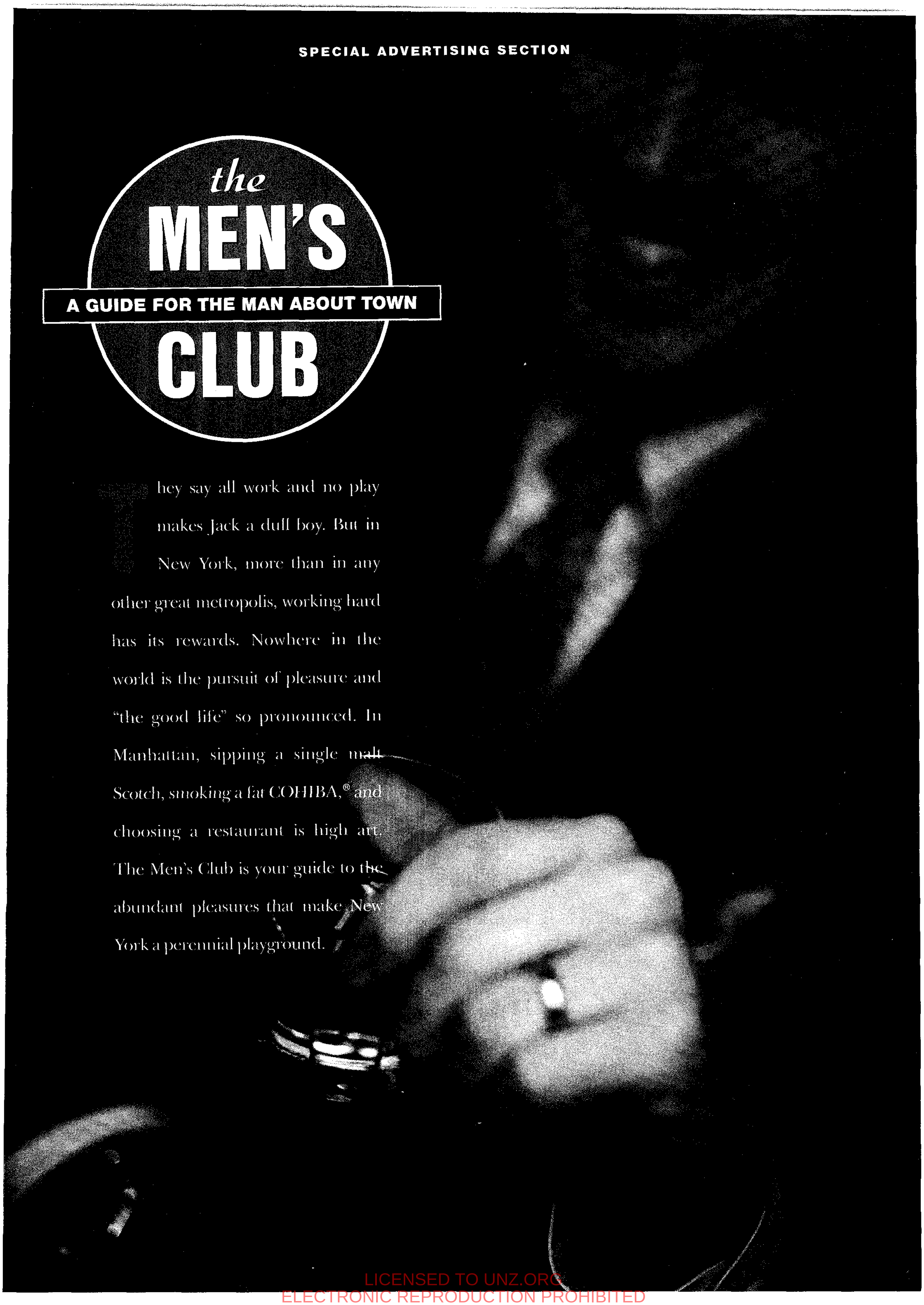
Brian Helgeland, the gifted screenwriter who wrote the undervalued Gibson–Julia Roberts thriller *Conspiracy Theory* and co-wrote, with Curtis Hanson, *L.A. Confidential*, makes his directorial debut with *Payback*. His source material is the same book—*The Hunter*, written by Donald Westlake under the pseudonym Richard Stark—that John Boorman used in 1967 for *Point Blank*. Boorman's film was a flagrant pulp hallucination, with big-limbed Lee Marvin manfully striding through crime-world corridors; with his blockhead and broad, flared nostrils, he was like a cartoon brought to furious life, the Terminator with a heartbeat.

Gibson takes a different tack. He's more like an avenging angel made flesh. When we first see Porter, he's stretched out in a squalid room as a drunken quack takes bullet slugs out of his back. He survives, but he should be dead. The key to Porter's fearlessness is that, in a sense, he already sees himself as history. Rosie (Maria Bello), the hooker from his past whom Porter strives to protect, knows as much. "All those stories about you being dead are true," she says to him. "You're just too thickheaded to admit it."

Porter has his perversities: We're never entirely sure if this avenger isn't on his

(continued on page 127)

Photograph by Ben Glass/Warner Brothers.



the MEN'S CLUB

A GUIDE FOR THE MAN ABOUT TOWN

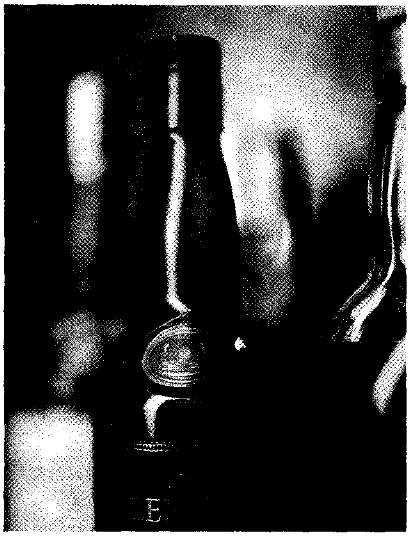
They say all work and no play makes Jack a dull boy. But in New York, more than in any other great metropolis, working hard has its rewards. Nowhere in the world is the pursuit of pleasure and "the good life" so pronounced. In Manhattan, sipping a single malt Scotch, smoking a fat COHIBA,® and choosing a restaurant is high art. The Men's Club is your guide to the abundant pleasures that make New York a perennial playground.

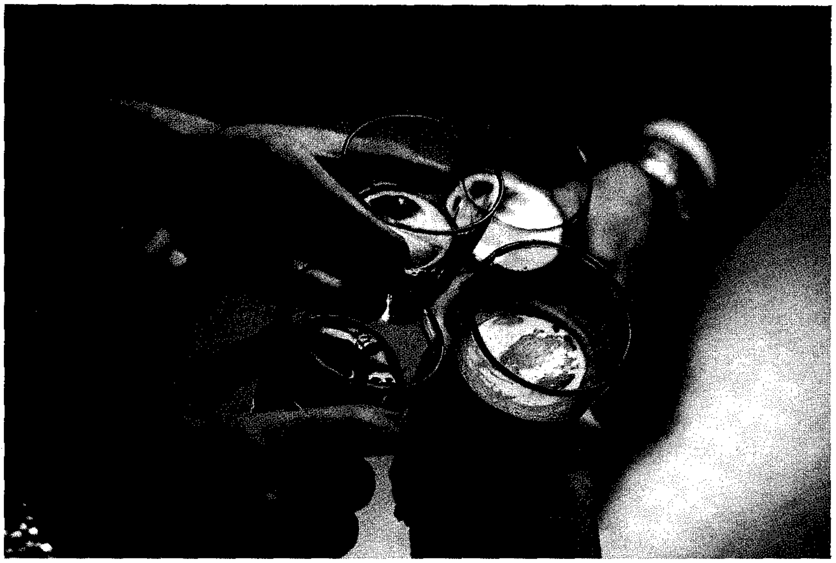
SINGLE MALT SCOTCHES: SINGULARLY SUPERIOR

Scotch is the ultimate men's drink, and a premium single malt is the Rolls-Royce of Scotches. Single malts have been "in" for several years now, and the best bars, restaurants, and steakhouses are stocked to the brim with them. An entire breed of prideful single malt collectors is as boastful and outspoken about their knowledge of whisky-lore as their wine-tasting counterparts, and indeed, there is a lot to know.

What makes single malts so special? To find out, we went to the source—the Highlands of Scotland. Like Champagne, which can only be from the Champagne region of France, Scotch can only come from Scotland.

It turns out there are about 85 licensed single malt distilleries in Scotland, and over 100 brands of single malt whiskies on the market. A single malt Scotch whisky is the pure, unblended product of only one distillery. Pure single malts can later be combined with other whiskies, and then they are called blended whiskies. (A whisky, by the way, is any drink distilled from a grain, such as corn, rye or barley, and has an alcoholic content of between 40 and 50 percent. A Scotch is a whisky aged in Scotland for a minimum of three years.





Blended whiskies are combinations of single malts and grain whiskies, and in general have a smoother, more balanced taste than single malts. Single malts, on the other hand, have one distinctive taste. A true single malt connoisseur will have a variety of single malts in his or her collection, each with a clearly distinguishable taste.

THE GLENLIVET

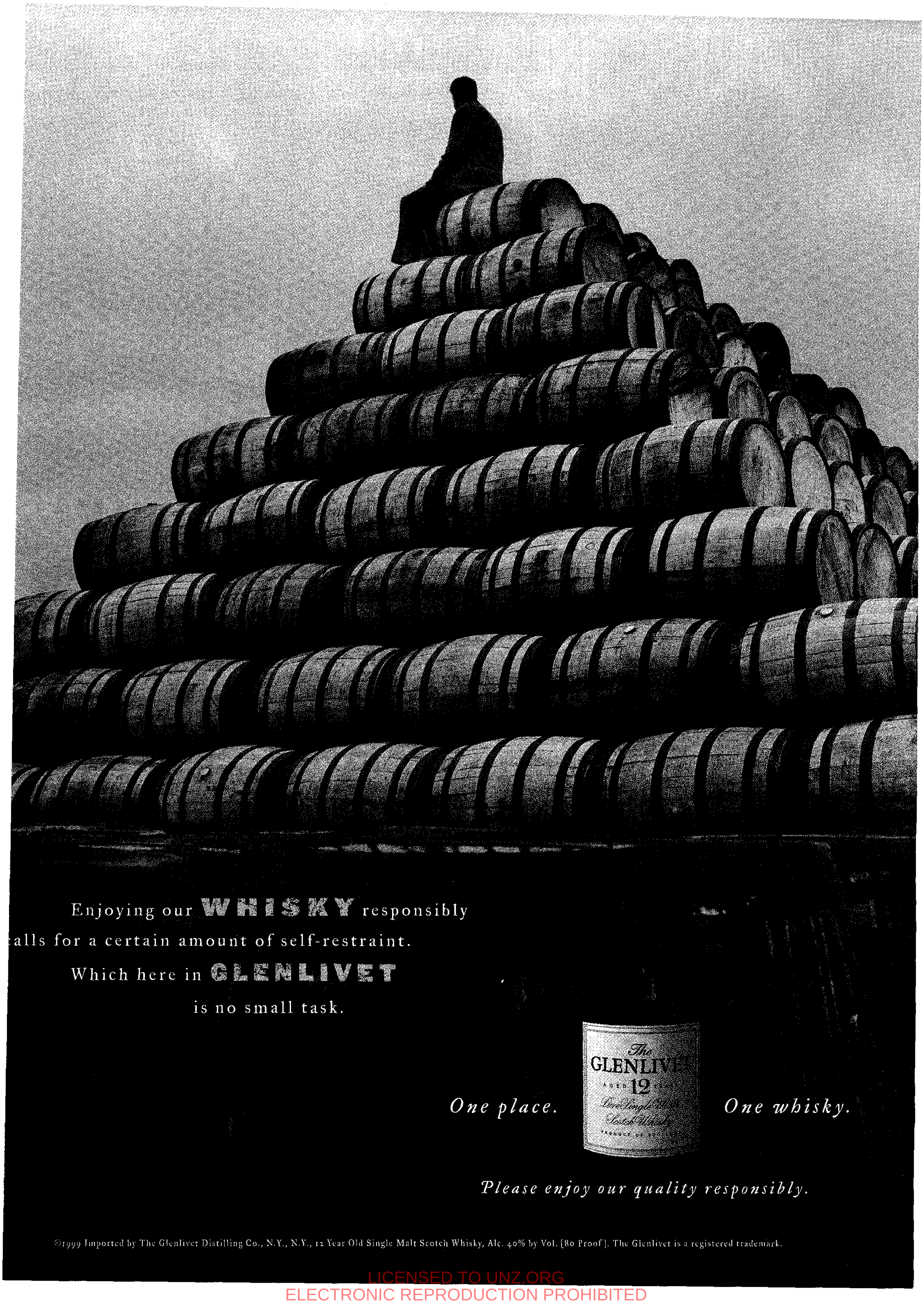
Most of the best single malt distilleries are located in the Speyside region, the heartland of malt whisky in the Scottish Highlands, near the Spey River, a distilling spot for at least five centuries. The amazing thing about single malts from this region is that they all taste remarkably different, even though the distilleries can be just a few miles apart. All manner of theories have been promulgated as to why this is true. Water is a key. The water for The Glenlivet, for example, has been taken exclusively from a place called Josie's Well since 1824. According to Bob Dubin, Seagram America's Scotch category manager, geologists estimate that it takes about two years for rain water to reach Josie's Well, during which time the water passes over a complex network of limestone and "underwater florals." The mysterious process gives the water a sweet, fruity taste. "The key factor in making any distilled spirit, especially scotch, is the water source," states Dubin.

Another differentiator is the art of the master distiller. Some single malts have an especially peaty taste, because the distiller adds lots of peat to the fire. The distiller also has to decide how long to let the barley grist steep, and the resulting wort ferment, and then choose which batches are properly 'cooked.'

Each distillery has uniquely shaped copper vats, called stills, where the malt is cooked and the vapors are condensed. The shorter the still, the heavier the whisky. The Glenlivet has tall stills, which capture the lighter vapors, which results in a lighter whisky in the end.

15-YEAR-OLD ABERLOUR

Then there are the casks the single malts are aged in. Some begin the aging process in oak or bourbon casks, and are later transferred to be "finished" with sherry casks. A 15-year-old Aberlour single malt, which is distilled 20 miles away from The Glenlivet distillery, is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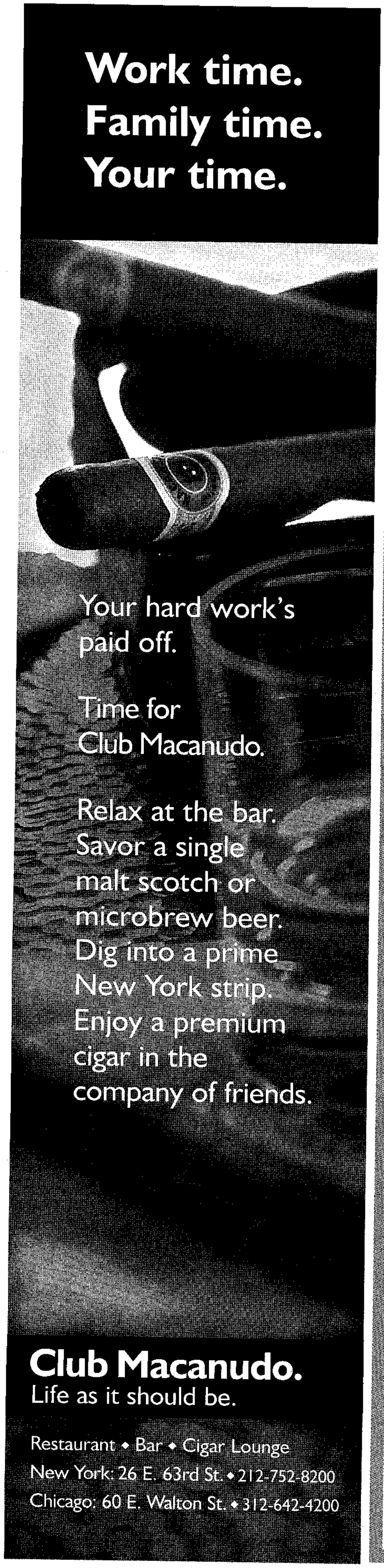

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aged 13 years in American oak casks, and two years in sherry casks. "We still haven't unraveled what makes such a big difference in taste," says Alan Winchester, Aberlour's distillery manager. "It all comes down to different water sources, different stills and the maturation process, which imparts different flavors from the wood in the casks."

The maturation process brings out the different flavors, called tasting notes. Sweet notes, toffee notes, peat notes, spicy notes, vanilla notes, butterscotch notes all compete in various degrees to make each single malt taste the way it does, explains Winchester. The American oak, for example, brings out the vanilla notes, the sherry the chocolate, toffee, and raisin notes. "Tasting single malts is really akin to tasting different wines," says Winchester. "There are so many aging and cask choices, each of which bring out complex nuances in the taste."

To bring out the complex taste, Dubin and Winchester suggest adding at least a splash of spring water to a single malt to 'open it up.' Dubin adds as much as 25 percent water when he is tasting. "There is a misconception in the US that you should never put water in a single malt," says Dubin, "but if you spend time in Scotland with the master blenders, they always add water to Scotch, and they drink it at room temperature. Water brings out the flavors." Traditionally, single malts are served before and during dinner in short tumblers, and after dinner in tulip or balloon-shaped glasses. Adding ice is a matter of preference. In the end, "Single malts are usually savored and enjoyed in a relaxed atmosphere, perhaps in front of a roaring fire or contemplating life's pleasures with good friends. Add a splash of water, nose it, taste it slowly, and enjoy.

the MEN'S CLUB

FLAVORFUL FRANGELICO

After dinner liqueurs and cordials have been around for centuries. The legend of Frangelico liqueur dates back to a 17th century monk who lived as a hermit in the mountains bordering the Piedmont Region of Italy, and who spent his days experimenting with nuts, berries, and herbs. His hazelnut recipe survives now as a light, maple colored after dinner drink.

Today, Frangelico endures as more than simply a drink on its own. Upscale bars are mixing Frangelico with vodka and calling the result an Angel's Kiss Martini. Shooter bars for younger fans are combining Frangelico with raspberry liqueur and calling the combination peanut butter and jelly shots.

Coffee bars with liquor licenses use Frangelico in coffee and espresso. Meanwhile, Frangelico makes an excellent cooking liqueur for hazelnut chocolate cakes, brownies, pies, and tortes. It's also great over ice cream and desserts.

Frangelico

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All unlabeled shots were taken at
Wall Street Kitchen & Bar

GOURMET MAGAZINE

"THE GREAT AMERICAN STEAK HOUSE"

"On Fifty-second Street between
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BEN BENSON'S STEAK HOUSE is a New York treasure.
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October, 1998 — Jane and Michael Stern

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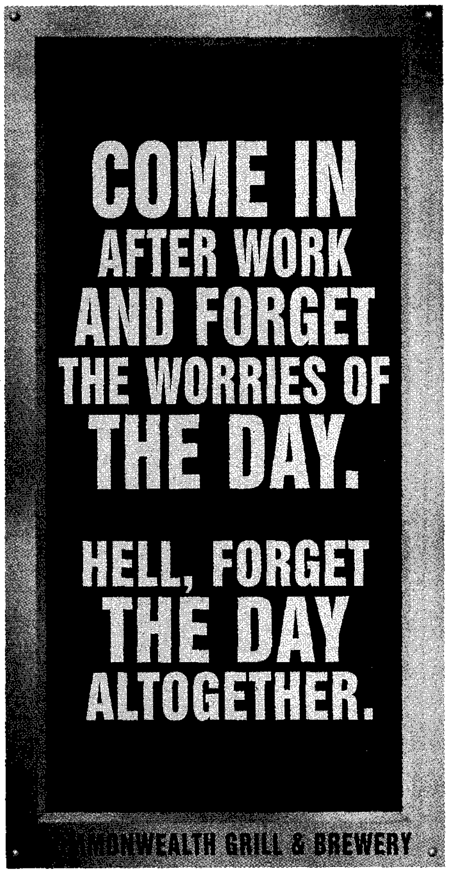
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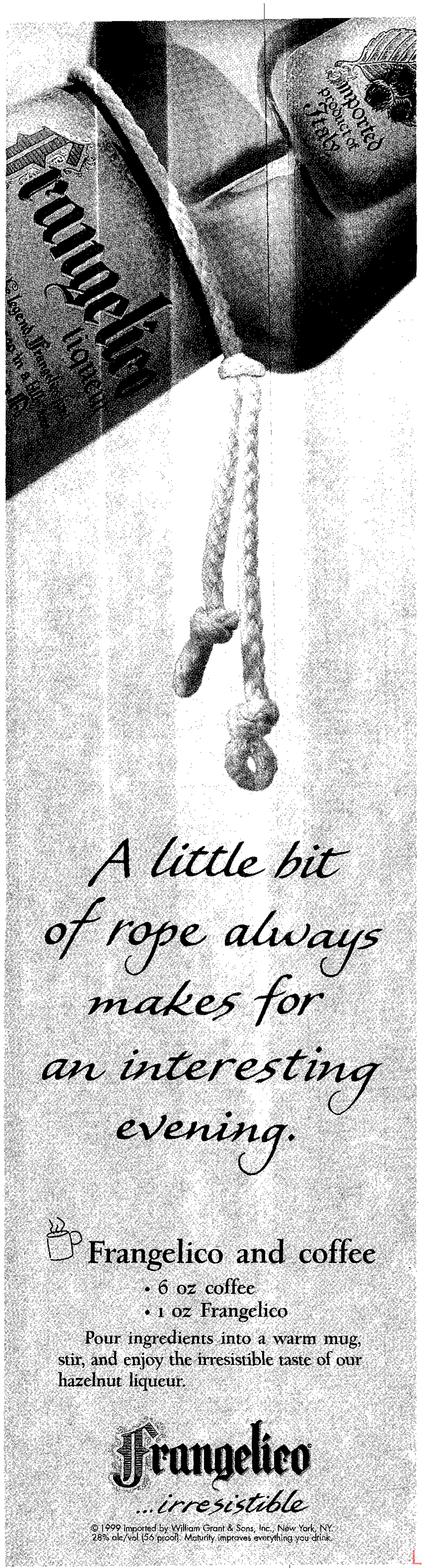
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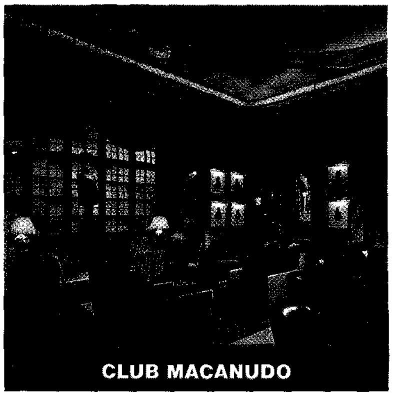
WALL STREET KITCHEN & BAR

In two short years, Tony Goldman's **Wall Street Kitchen & Bar** (70 Broad St., at Beaver St.; 797-7070) has become the place to see and be seen among the Wall Street crowd. Located just two blocks south of the stock exchange, the place fills up as soon as the market closes, and buzzes raucously into the night. Goldman, the restaurateur and mastermind behind much of Miami's South Beach renaissance, has restored the 1907 American Bank Note building to its original splendor. It's now a New York City landmark, and will soon be included on the National Register.

Like his SoHo Kitchen & Bar, Goldman's Wall Street Kitchen is filled with abstract art and airplanes, a huge screen television, 60 different varieties of beer on draft, 16 champagnes and sparkling wines, over 70 wines by the glass, not to mention an exhaustive list of single malts. There are no less than 125 beer taps. (Wall Streeters, it comes as no surprise, are into big numbers.) Nonalcohol drinkers can choose from several 'flights' of cider on tap. As for the food, beer-braised short ribs accompany the requisite pastas, fish, steaks, and pizzas. "I like to mix taste with activity and entertainment," says Goldman. Yet again, he succeeds.

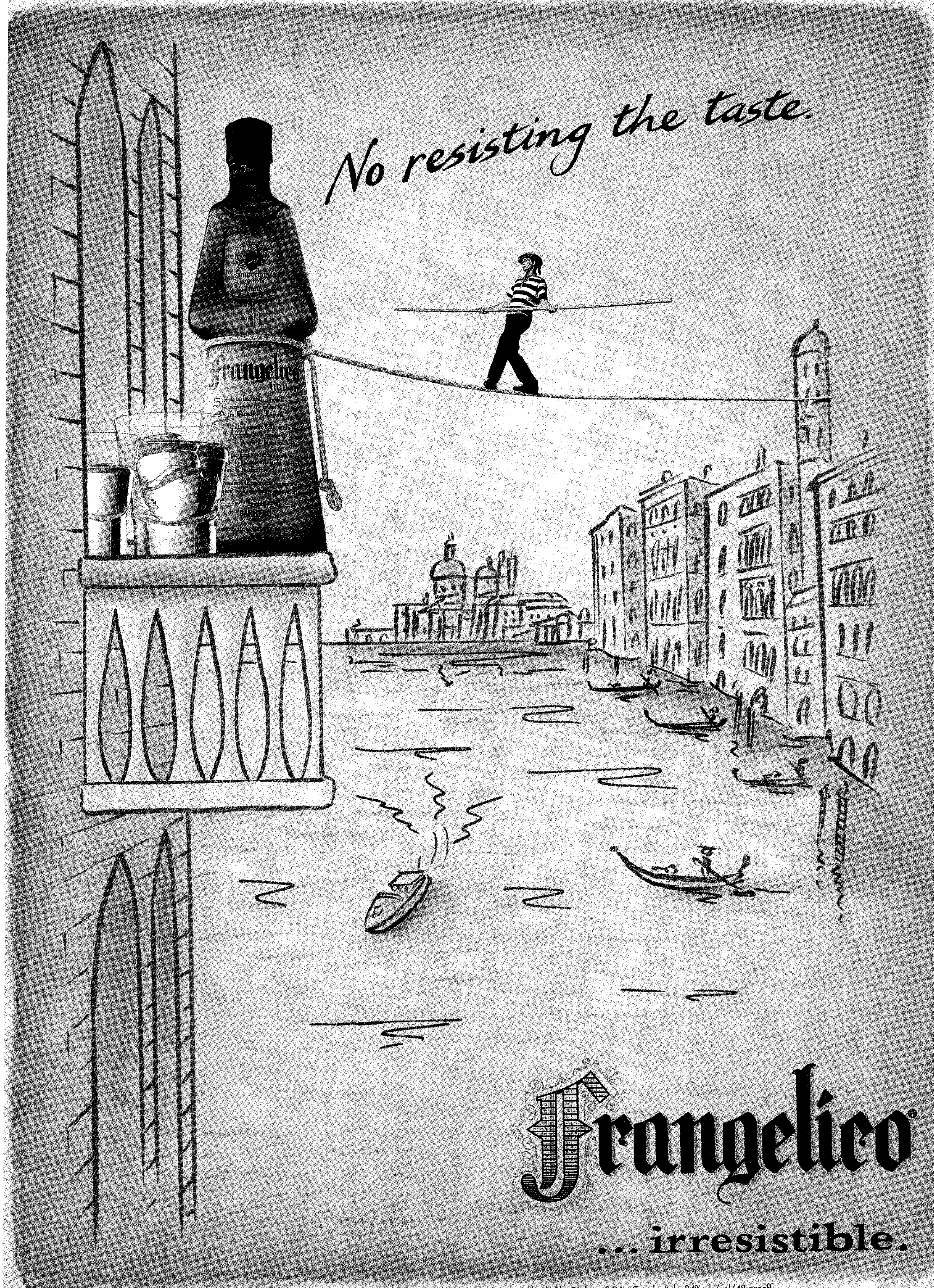
What could be more 'men's club' than New York's premier cigar bar, **Club Macanudo** (26 E. 63rd St.; 752-8200), the cozy, exquisitely designed bar/ lounge/restaurant lined with 500 mahogany, cedar-lined humidors? Through the miracles of modern technology, Club Macanudo, which opened in May of 1996 at the start of the cigar bar craze, is never stuffy, thanks to a state-of-the art air filtration system. Patrons can puff away to their heart's content, and the air remains fresh. Those just hanging out or dining on creative new American cuisine and signature desserts prepared by chef Pascal Graff, spend their time relaxing in comfy chairs and leather couches. "Smoking cigars is about relaxing," says Gary Levine, Club Macanudo's vice president of operations. "We're not pretentious. You can eat a full meal, just an appetizer, or not eat at all and relax in the lounge. It's all up to you."


CLUB MACANUDO

Macanudo is actually a cigar brand, one of 150 brands available at the bar. Cigar aficionados can learn more about premium cigars (which use whole leaves, and are handmade) at Club Macanudo's cigar school on Monday nights for experts and novices alike. The long list of celebrity patrons includes Matt Dillon, Dolf Lundgren, Denzel Washington, Star Jones, Montel Williams, and Wayne Gretzky.

Beverly Hills has its 90210, and New York has 10021. That's the designation for the Upper East Side, from Fifth to the East River between 61st and 80th, which ranks among the world's toniest addresses. Mark's and Mark's Bar, the restaurant and lounge in **The Mark** (25 W. 77th St., at Madison Ave.; 744-4300) has become the favored neighborhood haunt for the area's quiet rich and famous.

The green walled, floral print bar is a cozy English men's club located in the heart of 10021. About 50 percent of the hotel guests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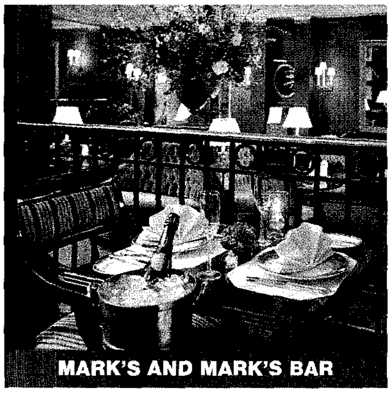
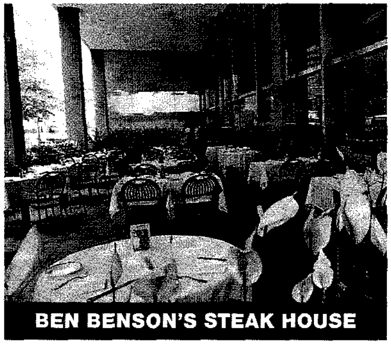


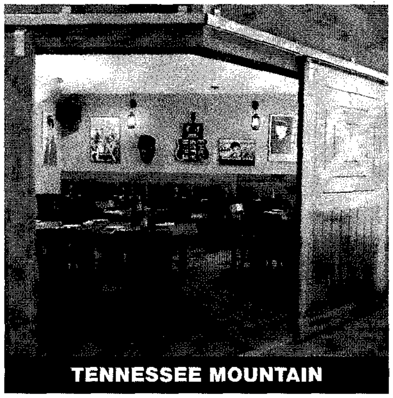
MARK'S AND MARK'S BAR

are European, and another 20 percent are entertainment-industry types from California. (Sharon Stone, James Woods, Tom Hanks, Keannu Reeves, and Bruce Springsteen, to name just a few, are regulars). Patrons at the bar and restaurant range from gallery browsers and upscale Madison Avenue shoppers to smartly dressed art dealers and their staffs, who tend to show up around 6:30 during the week. In keeping with California tradition, there is no dress code, which is a fairly unusual thing for a high-end hotel. In a word, the feel here is relaxed yet sumptuous. "We prefer a come-as-you-are policy here," says Bill Dunphy, The Mark's director of marketing. "We're slightly tucked away, location-wise, and that makes us a slightly more sophisticated location than midtown. We only get people who really know their way around New York, and we like to keep it that way."



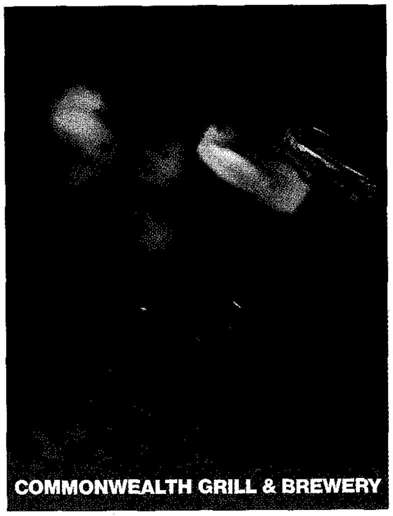
BEN BENSON'S STEAK HOUSE

Great food, great service, comfort, and value never go out of style. That's the tag line for **Ben Benson's Steak House** (123 W. 52nd St.; 581-8888), a steakhouse that stands out in the land of steakhouses. Benson's has been around since 1982, a testament to the staying power of its classic, no-nonsense white tablecloth formula. Also located in Rockefeller Center, Ben manages **Benson's**, along with Brian Jontow, general manager and sommelier, who is proud of his many *Wine Spectator* and *Wine Enthusiast* awards. Benson's was the only steakhouse mentioned in last year's *Fodor's Choice* of the 11 best restaurants in New York City. Naturally, Benson's is popular among sports celebrities and politicians. A pack of New York Jets hung out here the night of their playoff victory over Jacksonville, while slugger George Brett stopped by the day he was inducted into the Hall of Fame. Yankee hurler David Wells even showed up the night of his perfect game, and both the mayor and the governor have found good luck dining here on election eve. Cigars are welcome, and a lighter menu is available in the outdoor café during the summer months.



TENNESSEE MOUNTAIN

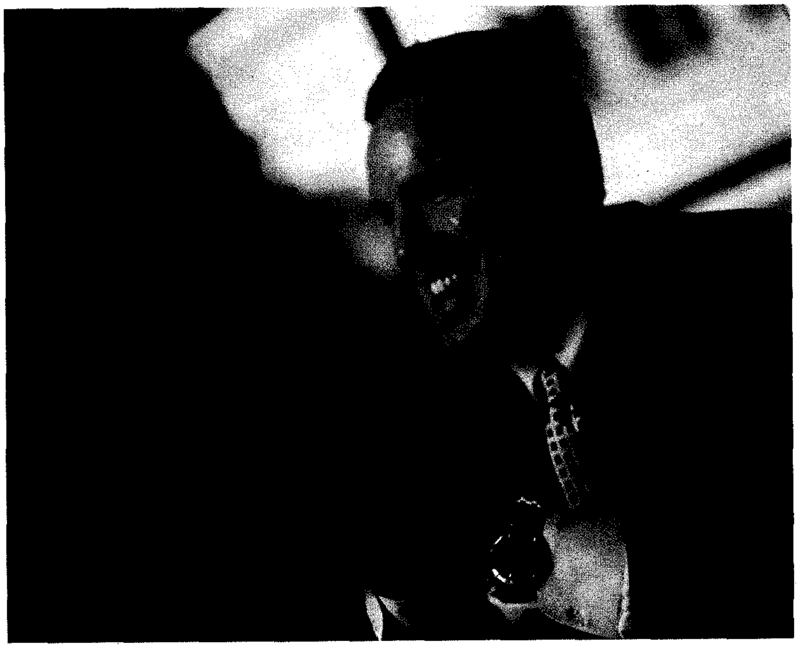
Tennessee Mountain on Spring Street, 17 years old this month, is an institution in SoHo. Last year, owner Alan Fleischman staked his reputation on a second, much larger outpost, **Tennessee Mountain Restaurant & Saloon** (121 W. 45th St.; 869-4545) part of the new and improved Times Square. The Tennessee/Texas barbecue formula and down-home feel is a hit with the lunch time corporate types and the well-heeled tourists who have been flocking to the area. The key to the success is the giant smoker in the kitchen, which imparts an irresistible hickory flavor to briskets, beef ribs, baby backs chicken, pork ribs, giant St. Louis ribs; you name it, they smoke it. The hickory smoker works at a steady low temperature (190 degrees) for 14 hours at a time, ensuring tender juiciness, Tennessee Mountain also specializes in Cajun catfish, salmon, marinated rotisserie chicken, shrimp, crab cakes, and buffalo wings. Chef Philip Morris apprenticed with Gray Kunz at Adrienne in The Peninsula New York, and is very creative with a more folksy palette of chicken and ribs. Fleischman is correct when he says: "We work harder than anyone else in the city at serving authentic barbecue and southern cuisine." There's also a toasty fireplace and a cigar lounge upstairs—for before or after.

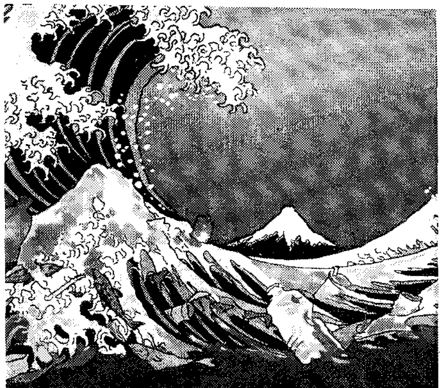


COMMONWEALTH GRILL & BREWERY

It may come as a surprise that New York's largest brewhouse is located in the heart of corporate America. One might expect such a place to be hidden away on the waterfront somewhere, or deep in the bowels of Brooklyn. That's one of the reasons why the **Commonwealth Grill & Brewery** (35 W. 48th St. at 10 Rockefeller Plaza; 977-2269) has retrofitted itself with industrial murals, guys with hammers, and post-World War II construction workers, so that the suits who come here feel more authentic. Whatever the case, the beer is truly authentic.

It's brewed on the premises, five house beers and two seasonals, to be exact, in 10 massive 15-foot tall copper vats that percolate behind a glass enclosure on the first floor. Of the house brews, the most intriguing is New York City Steam, which, like Anchor Steam, is fermented at room temperature. New York City Steam is made, you guessed it, from New York City's finest. A love of fresh beer is the common denominator here, where brew geeks in flannel shirts mix comfortably with business types. The food is hearty American, steaks, venison and chops; but the beer is from hops and malts imported from England, Ireland, and Germany. Patrons lounge in the cigar bar on the first floor, or retreat to the second floor, home of one of the only nonsmoking bars in New York City, and gaze at the bustle in Rock Center. (Sony Music rented it out for the tree lighting ceremony.)





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Ad Council A Public Service of This Publication
EPA

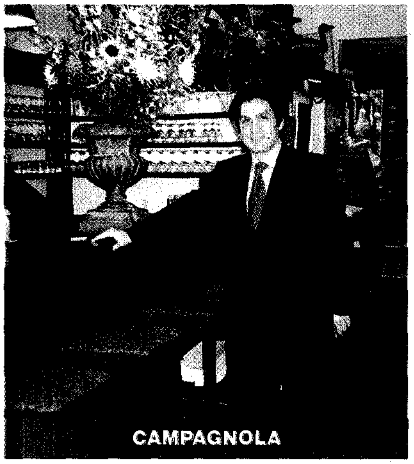
Conan O'Brien and the NBC *Saturday Night* crews are regulars. If you don't get enough beer while you're there, you can bring some home in real German growlers, the ones with ceramic tops and steel handles.

ROSSINI'S

Rossini's (108 E. 38th St.; 683-0135) has been holding forth in the heart of midtown since 1978, and many of the diehards have been coming here for decades. The food is that good. In deference to the business lunch crowd, where contractors, bankers, and advertisers rule the roost, the tables are set far apart to keep state secrets safe. Rossini's corporate president Jerry Bernaz learned the ropes from his dad, a native of Trieste, who opened a place called Brione's in Bay Ridge in the early '50s. The family secret ever since has been tableside service. The waiters actually create the pasta sauce for spaghetti alla carbonara with prosciutto, fettuccini alfredo with melted cheeses, or smoked pancetta with onions from scratch while the diners look on.

Seafood dishes are the mainstays. Red snapper, swordfish and lobster join the more exotic John Dory, a New Zealand halibut-style fish, and Dover sole, Rossini's most popular dish, which is imported from the English Channel, on the special list. Wednesday nights are cigar party nights, and there's live music every night except Sundays. Saturday night features an opera trio.

Add **Campagnola** (1382 First Ave. , at 74th St.; 861-1102) to your list of fine late night eateries. Open only for dinner, Campagnola is a true late night oasis, serving trendy professionals from 5 pm all the way to midnight, six days a week and until 11 p.m. on Sunday. The night I visited, it was a blizzard outside, and still it was packed until long after closing time.



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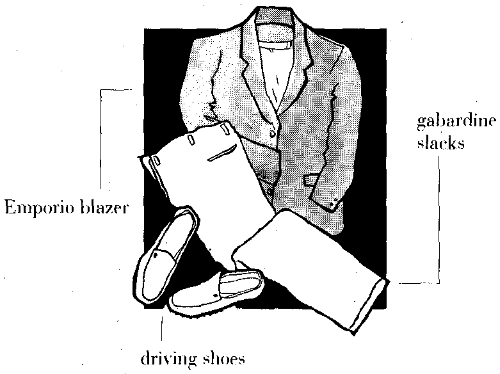

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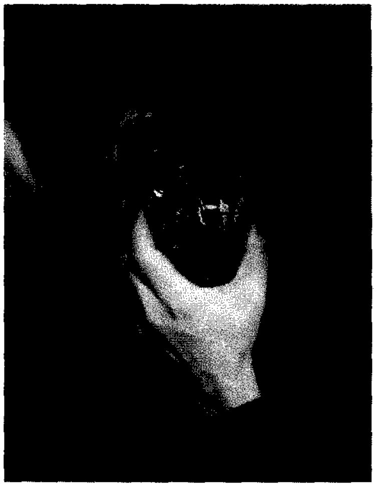
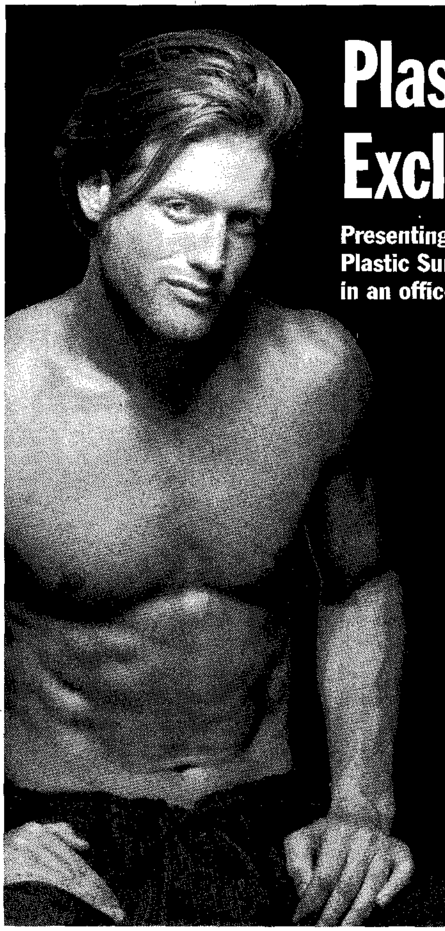


ainer *continued from page 114*

ampage in order to get the crap beat out f him. Most of the characters in *Payback* ave a disconcerting ability to morph ack and forth between sadist and nasochist. When Val invites a dominatrix ooker (Lucy Liu) into his scuzzball oudoir, she greets him with a gratefully ccepted smash to the solar plexus; he reurns the compliment, and then Porter eners the fray. The thin red line between angland retribution and S&M is erased n *Payback:* At times, we might be watchng a Three Stooges movie for the whipsand-chains set. (David Paymer, who turns in a terrific cameo as a small-time hood, actually looks like the the Stooges' Larry.) The atmosphere is almost comically lurid, and the mob honchos who successively face off against Porter—played by William Devane, an unbilled James Coburn, and Kris Kristofferson—have boom-box voices.

Payback has had a troubled production history. Near the end of filming, Helgeland reportedly walked off the set rather than tenderize, at Gibson's behest, Porter's character at the fade-out; Terry Hayes, who scripted several of the *Mad Max* movies, was brought in and shares screenwriting credit with the director. Gibson may have backed off from making Porter unrelentingly unredeeming, but what we get is still pretty truculent. And vicious. Despite evidence of tampering—the henchman played by John Glover, for example, has a wisp of screen time—Helgeland has come up with a crazy-quilt horror show that's often funniest when it's at its most ghastly. Even allowing for Gibson's star power, it may be difficult for squeamish audiences to absorb Helgeland's barrage. They may take offense because he's crafted a killing comedy. Quentin Tarantino makes killing comedies, too, but he clues us that his carnage is too, too hip; his movies are about how swell we look when we're drawing blood. Helgeland is just as movie-mad as Tarantino—the unnamed Gotham in this film, with its sinister Deco power buildings, owes a lot to *Batman*, and the dialogue is a film noir compendium—but he isn't a smart aleck about it. He bumps together the suspense thriller and the screwball farce with moody-blues melodrama and even Hong Kong–style free-for-all because he wants to hear what kind of clang they make. Porter may be relentlessly one-track-minded, but Helgeland goes every which way, and that's what's exciting about *Payback*. He realizes instinctively, as did Boorman in 1967, that you can't make a thriller in the same old ways. If it doesn't get all over the place, it doesn't belong in your face. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.



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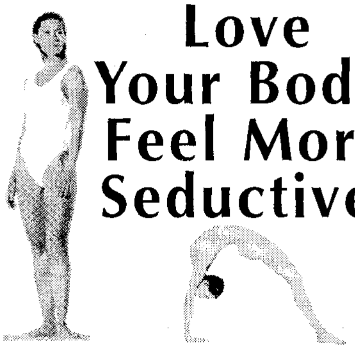

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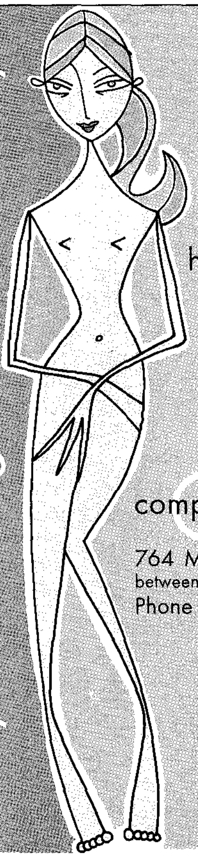

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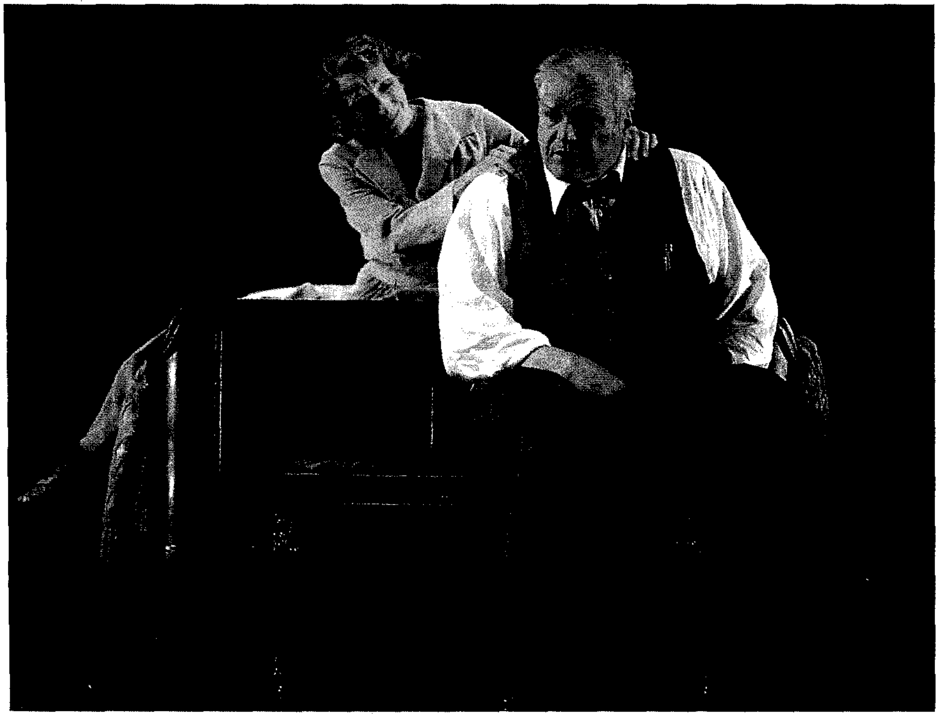
Death-Defying Acts

On the fiftieth anniversary of the timeworn classic, a talented director and a solid cast led by Brian Dennehy breathe new life into 'Death of a Salesman.



Elizabeth Franz and Brian Dennehy in *Death of a Salesman.*

Photograph by Eric Y. Exit.

IF THE PEN CANNOT GIVE A TRAGIC HERO SUFFICIENT weight, perhaps the scales can. The first and superb Willy Loman was Lee J. Cobb, of great talent and considerable avoirdupois to make his fall reverberant. He contributed in no small measure to the success of Arthur Miller's **Death of a Salesman**, which returns to Broadway with Brian Dennehy, a potent actor weighing even more than Cobb and twice as much as our last Willy, Dustin Hoffman.

Miller put his finger on our prime weakness: a gullibility to the wiles of salesmanship. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Moreover, the language tends to lack the poetic heightening tragedy requires. What are we to make of "Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory"? The original production also owed a lot to Elia Kazan's rapturous staging.

Robert Falls's mounting is very different. For starters, there is no cityscape, and Richard Woodbury's alternately thunderous and jazzy music is far from the fluty and elegiac one Miller stipulated and Alex North delivered in 1949. Falls has made minor adjustments in the text, but Mark Wendland's décor departs radically from Jo Mielziner's original. It is much less realistic, with more black, empty space, a busy turntable translucent sliding panels. Falls adds oblique lighting (by Michael Philippi) that casts venetian-blind shadows, enhanced and echoing sound, overlapping dialogue, characters in consecutive scenes simultaneously visible, and a Loman house more fluidly expressionist with fewer details.

This does not, of course, elicit more tragedy, though it makes the melodrama, which the play essentially is, spookier, more hallucinatory, startling. But the cards are too neatly stacked against a Willy hurtling out of control; his heroically struggling wife, Linda; and his elder and sensitive son, Biff, as opposed to the younger, happy-go-lucky Happy. Opportunities let slip, hopes for the future dashed, attempts at family rapprochement regularly misfiring, and one of the unlikelier cases of kleptomania are just a few of the Lomans' problems.

Yet most of the acting is splendid. Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. He is a bull slowly wrestled down in some terrible tauromachy. Elizabeth Franz, after a bit too much tremolo and head-waggling, settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. Only Ted Koch's Happy is a bit lacking in the necessary dumb appeal. In the competent supporting cast, Howard Witt's Charley is outstanding. This *Salesman* is a hard but efficacious sell.

Ashes to Ashes, THE NEW PINTER PLAY'S TITLE, MIGHT AS well be its critique. Also "dust to dust," as the song sung by the play's characters continues. Each new play Pinter writes is more dust on the heap of his *oeuvre*. Of course, he has it easier than Andersen's emperor. Today not even a wee tot is brave enough to cry out that the emperor is naked; such an utterance might be politically incorrect or, worse yet, assumption of responsibility for an unpopular opinion. If the critics and scholars laud this hogwash, the hogwash must be art. And who would dare to boo—or even just not applaud—art?

In this 40-odd (in both senses) -minute playlet, all we get is much ado about nothing. Not even that much ado, but all the more nothing. In a university town near London (so the program says), Devlin and Rebecca seem to be husband and wife, though neither the play nor the program will tell. Devlin, a jealous type, is naggingly questioning Rebecca, a seeming looneytunes. She

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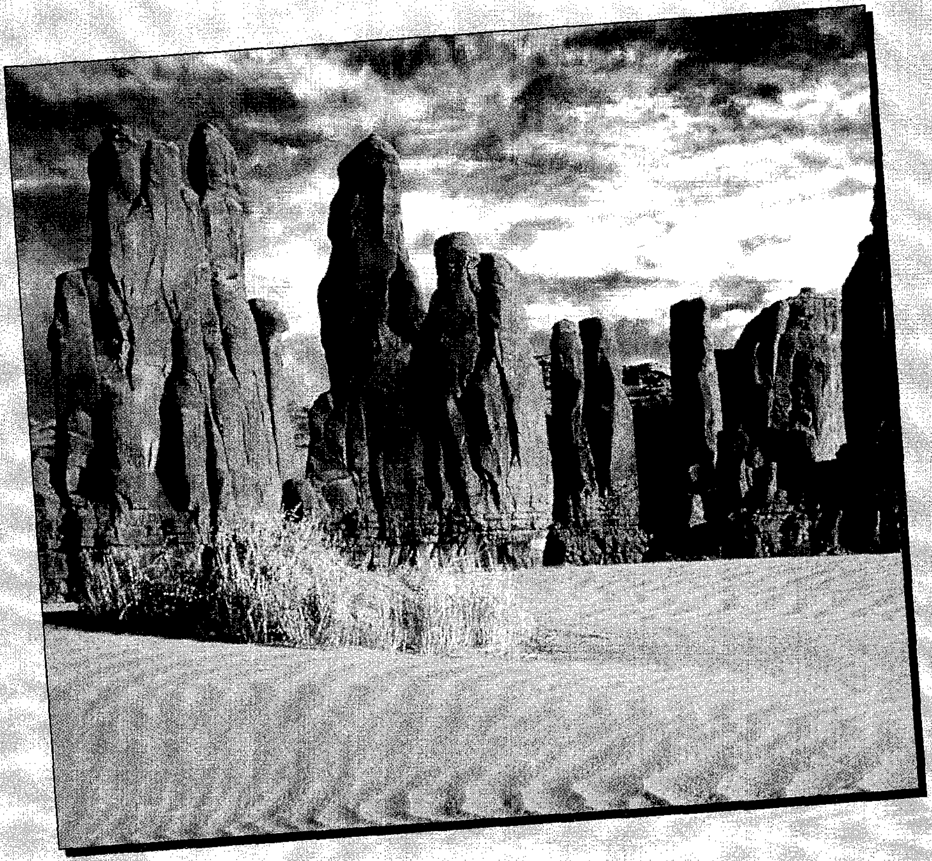

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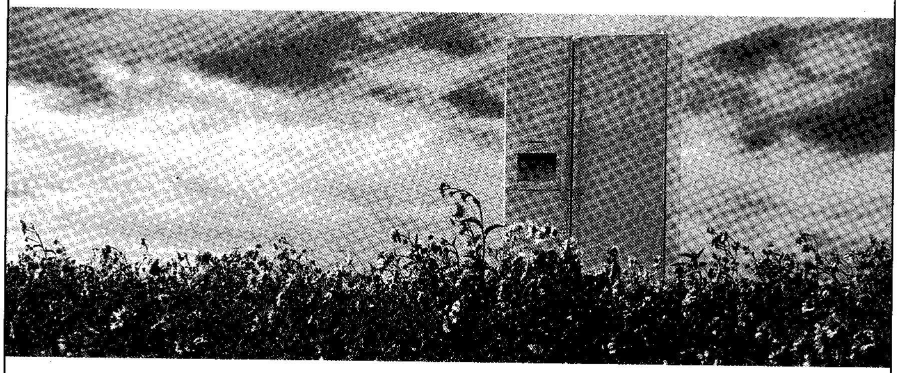

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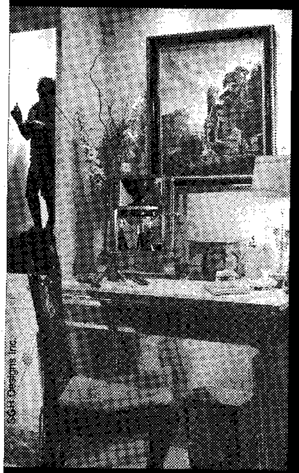

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stares into the distance, makes weird statements, and, whenever Devlin tries to pin her down, switches to something else, usually even weirder.

There is quite a lot about a former lover of Rebecca's who may have been a travel agent, a factory owner, or a brute snatching babies from their mothers on railway platforms. There is a bit about police sirens, which Rebecca loves and hates to have fade out of her hearing; Devlin reassures her there'll always be more. There is an animated discussion about whether a pen that rolled off a table was innocent or not, and whether a pen has parents. (So help me!) Then a discussion of whether God is or isn't sinking in quicksand.

Next, Rebecca tells about a vision she had in a Dorset house as she watched from a window a multitude being shepherded into the sea, where all drowned. Devlin points out that they never lived in Dorset. She points out that there is such a thing as "mental elephantiasis," whereby a bit of gravy you spill becomes a sea of gravy in which you drown, or the spilt gravy may be a bundle. By many devious steps this leads to another vision, in which Rebecca becomes a woman trying to sneak a bundled-up baby past some men taking babies away from women being herded onto a train. Discovered, she yields up the baby. Arriving at "this place," wherever that is, Rebecca declares to another woman that she never had a baby. Blackout.

In a 1966 interview at the University of Barcelona, Pinter explained that Rebecca is a woman haunted by the world's atrocities, which she herself hasn't experienced but that have somehow "become part of her own experience." Maybe so, but the play sure manages to confuse the issue. You may even feel that Rebecca, mostly sitting in a chair and clearly mad, is driving Devlin, mostly pacing about and steadily drinking, equally mad. (The desperate stage business is the addition of Karel Reisz, the director.)

It is all non sequiturs, long pauses, repetitions, and obfuscation that could just as easily last 14 or 140 minutes. The actors, David Strathairn and especially Lindsay Duncan, are fine, but they can't act the stage directions, which alone make some sense. Actually, even they don't. Outside, as indicated, night is falling. Inside, "the lamplight intensifies, but does not illuminate the room." How Pinteresque can lamplight get?

Still, charging $48 for 42 minutes of play—over a dollar a minute for Pinter's two cents' worth—strikes me as infernal cheek. Maybe audience awakenings that an unrobed emperor cannot elicit, robbed pockets will. ▬

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

ART **MARK STEVENS**

War Stories

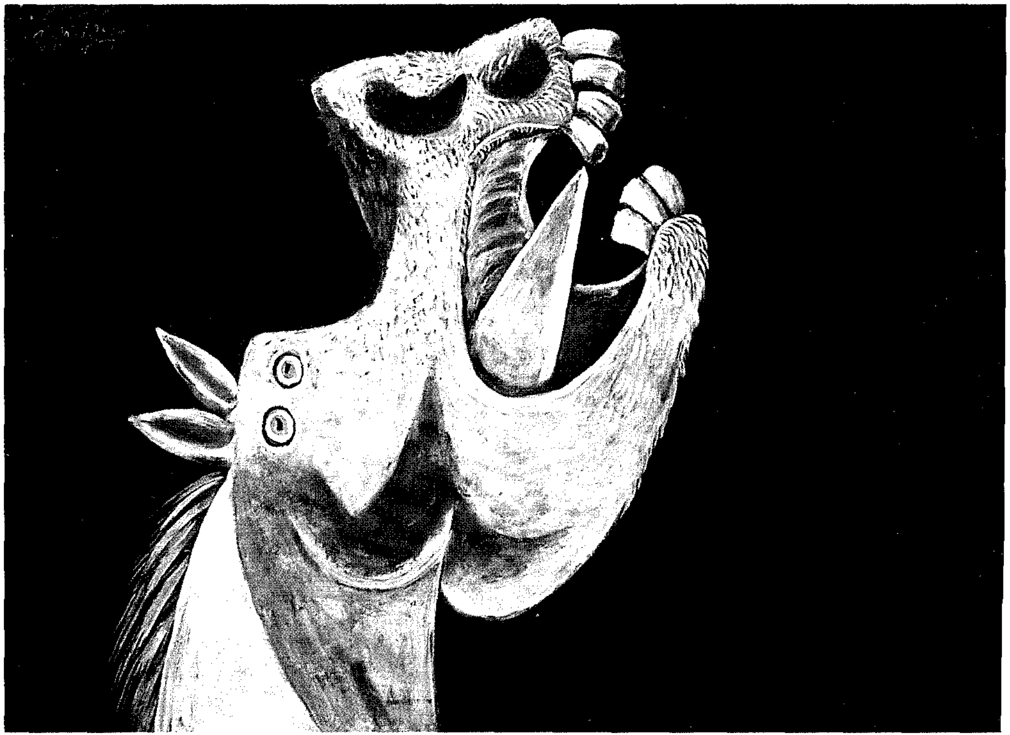
A Guggenheim exhibit of his works from the World War II era amounts to a case for Picasso as the quintessential twentieth-century artist.

PICASSO HAS BECOME THE EMBLEMATIC ARTIST of the twentieth century, giving essential shape to its presiding themes. Nothing is more characteristic of the century than the horror of modern war; and no painting conveys that horror with the force of *Guernica,* which Picasso painted in 1937 after the Basque town was bombed into rubble. Examining Picasso's response to the war years in an exhibition without *Guernica* is difficult, not least because he often didn't directly confront the war and nothing he did after 1937 has the emblematic importance of that picture. But **"Picasso and the War Years: 1937–45,"** which opened recently at the uptown Guggenheim, still manages to convey the disturbing power of Picasso's war-darkened work. The exhibition should particularly interest contemporary artists who make political art, for Picasso understood that it took much more than anger to sustain the forms of outrage.

Organized by Steven A. Nash and Robert Rosenblum of, respectively, the Fine Arts Museum of San Francisco and the Guggenheim, the exhibition includes about 75 paintings, works on paper, and sculptures; they range in date from the onset of the Spanish Civil War through the end of World War II. Picasso did not have to reach for anything beyond himself in shaping his rich response to the European conflagration: *Guernica,* for example, unites strongly contrasting elements of form and sensibility that he already possessed. He shook the fragmented space of cubism, which once provided a way for him to make elegant formal constructions, into the flux of terror. He distorted the body to force out a scream; the exhibit includes a study for *Guernica, Head of a Horse,* in which every nerve of the animal appears stretched to the point of snapping—even its soft tongue sharpens toward a dagger's point. And yet Picasso also included in the painting a kind of otherworldly distance, which is a necessary part of the tragic understanding. ("After great pain," wrote Emily Dickinson, "a formal feeling comes.") The careful manner in which *Guernica* is built, together with the powerful presence of the animals, evokes the classical tradition.

Although many Picasso pictures of the time did not literally address the subject of war, the show nonetheless suggests that their claustrophobic spaces and darkened tone reflect the war years. This can be difficult to argue, for it is often unprovable one way or the other. Frequently during his life—not only during the war—Picasso made violent or disturbing work. Certainly, the pictures of Dora Maar, his weeping mistress, reflect his personal circumstances during this period. And yet one reason that Picasso became an emblematic artist was that his chaotic inner life was a kind of cultural quicksilver, spilling outward to reflect larger social themes. Picasso himself said, "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done." So monstrous was his narcissism, so porous the boundary between his public and his private self, that a war within could represent the war without. A mistress flinging her arms upward—breast exposed, face twisted in torment—could express the shriek of a woman who loses all in a war. Dora Maar could become Everywoman.

The war touched most of the conventional genres in which Picasso worked, notably still life, whose tradition of the *memento mori* lent itself to contemporary meditations upon death. The show includes *Death's Head,* a bronze sculpture of a skull that also resembles a bombed and cratered world; the skull establishes a bleak, broken rhyme with the disembodied heads in



Picasso's *Head of a Horse,* a study for *Guernica.*

Photograph courtesy of the Solomon R. Guggenheim Museum.

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Brancusi's art, which are symbols of promise and inviolate purity. But the war is most powerfully felt in Picasso's presentation of animals. If a bull represented life at its most vital and imposing, Picasso, in many of his pictures during the war years, chose instead to portray severed heads. In his great *Still Life With Steer's Skull and Table,* for example, the coagulating paint seems to smother the flow of life, much as the blood of the animal dries. And the picture of a feral cat carrying a bird in its mouth across a roof may evoke—allusively—the savage killing of the innocents.

In *The Charnel House*—painted in 1945 as reports of the death camps began to filter through Europe—Picasso once more publicly addressed the horrors of the war, depicting a slaughtered family. As in *Guernica,* he used an essentially cubist space and the flickering black-and-white palette of the newsreels. But this painting lacks the extraordinary scale—physical, moral, spiritual—of *Guernica.* It doesn't aspire to be a summary painting that concentrates its subject into a singular image. Instead, the picture has an unfinished air. Picasso left ghostly, partially rubbed-out lines in the image; the color seems bled of life; a still life in the upper left appears barren, abandoned. But *The Charnel House* is yet another example of Picasso's sublime intuition about how an artist must approach the century's horrors. Not long after he painted the picture, writers would argue that art must fall mute before the Holocaust—that no image could represent its meaning in anything but the most broken, partial manner. In *The Charnel House,* Picasso begins but does not presume to end the accounting of the Holocaust: His lines fade toward nothingness.

The designers of "Picasso and the War Years" are less metaphysically astute. They impose a corny, upbeat narrative on the show, ending it with *Man With a Lamb,* which they place soon after *The Charnel House* on the Guggenheim ramp. Traditionally, *Man With a Lamb* is regarded as a symbol of hope; it makes obvious references to peace, renewal, and Christian redemption. However, the Holocaust really should not serve as the walk-up to hope; besides, Picasso made *Man With a Lamb* two years before *The Charnel House.* Picasso's war work holds our interest precisely because his unsettled sensibility does not form into such answers. It is troubling, impure, roiling; it does not end or begin; it can veer, nihilistically, between hope and despair. His sheer vitality—which is ancient, animal, and without answers—is the essential counterpoint to a century of death. ▬

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Fiery Conduct

Conductor Valery Gergiev inspires passion in musicians and audiences alike; can the New York Collegium succeed where other period-instrument ensembles have not?

WHENEVER **Valery Gergiev** COMES TO TOWN, speculation mounts and rumors fly. Can this demon conductor possibly be pried away from his beloved Kirov Opera in St. Petersburg and tied permanently to New York? He is already principal guest conductor at the Metropolitan Opera, where he oversees a revival of Mussorgsky's *Khovanshchina* next month, and the Met would obviously like to see even more of him. Right now, Gergiev is winding up a two-week stint with the New York Philharmonic, which is actively searching for a successor to Kurt Masur, and the Russian conductor is loudly whispered to be a leading candidate. While the Philharmonic might prefer a music director with broader musical interests—to date, Gergiev has seldom strayed from his Russian specialties—no international podium personality in sight has a comparable mystique or ability to connect with audiences. Neither Masur nor James Levine, for all their gifts, seems to be able to generate much personal charisma, and the city clearly yearns for a resident maestro who exudes a bit of glamour and flair as well as musical genius.

Permanent post? Gergiev conducts the Philharmonic at Avery Fisher Hall.

Gergiev's first program with the Philharmonic provided all of those good things. The concert may have added little new information to the conductor's résumé, but it did find him once again reveling in his element: Prokofiev's *Love for Three Oranges* suite and Piano Concerto No. 1, and Shostakovich's Symphony No. 6 and Concerto No. 1 for Piano, Trumpet, and Strings. All this music is eager to please, never shy in making a bid for attention or titillating the ear—even the leisurely first movement of the Shostakovich symphony seems more intent on luxuriating in instrumental color and clever formal strategies than building a crushingly tragic statement. With Yefim Bronfman as the fire-eating piano soloist, Gergiev served up an appetizing program with relish, and the Philharmonic played it brilliantly.

One of the few ranking conductors to still record regularly for a major label, Gergiev re-enters New York accompanied by a batch of new releases from Philips, most prominently Mussorgsky's *Boris Godunov* with his Kirov forces (462 230-2). This is a special set featuring two complete performances of the opera, one using the original 1869 score and the other the more familiar, greatly expanded version that the composer prepared in 1872. Not only does the earlier edition contain much different music—the entire scene in the czar's apartments, culminating in Boris's hallucination of the murdered czarevitch, was virtually recomposed three years later—but the narrower focus permits Boris to dominate the action, even when he is not physically present.

This more intimate conception will never replace the magnificent full-scale epic that eventually developed from it. As a compact psychodrama, though, it still packs quite a punch, and in any case it is valuable to hear the two versions back to back. Both Borises—baritone Nikolai Putilin and bass Vladimir Vaneev—cannily adjust their voices to reflect the differing vocal and dramatic perspectives, while registering two vividly contrasted but valid approaches to the role. The notes say nothing about the orchestration, which to my ears sounds like Shostakovich's 1940 instrumentation rather than Mussorgsky's rougher original. No matter. Gergiev conducts the entire project with the missionary zeal of a true believer, and the results are compelling.

ONE OF THE MINOR MYSTERIES OF NEW YORK'S MUSICAL scene has been the absence of a world-class resident period-instrument ensemble. Such groups have long flourished in Boston and San Francisco, not to mention throughout Europe, and they all attract enthusiastic audiences here whenever they come to visit. We did

Photograph by Toby Wales.

have, briefly, a home-based period-instrument orchestra a few years ago—the Classical Band—but despite generous funding, much musical talent in the ranks, and a high-profile early-music specialist from Britain (Trevor Pinnock) on the podium, that whole enterprise soon collapsed. Perhaps the newly formed **New York Collegium** will have better luck—the initial omens are certainly favorable. The orchestra's president is Michael Feldman, who steered the Orchestra of St. Luke's to prominence more than twenty years ago; Gustav Leonhardt, a Dutch harpsichordist and conductor who is one of the movement's founding fathers, serves as musical director; and the musicians, among the city's best freelancers, are all experts in historical performance practices.

The programming also aims to be exploratory—no Mozart-symphony cycles or Bach *Brandenburg Concertos* but unusual vocal and instrumental music drawn from the Baroque and classical repertory that more conventionally staffed orchestras tend to ignore. Beyond that, the Collegium plans to invite guest conductors and soloists who are specialists in the field but are mainly known here only through their recordings. I missed last month's inaugural concert in Town Hall under Leonhardt's direction, but the group's second program, at the Church of St. Vincent Ferrer, put the Collegium's goals to the test in a tasty program of French sacred music from the time of Louis XIV.

In charge of the vocal and orchestral forces was the young French harpsichordist and director Christophe Rousset, the current darling of the period-instrument community, and the program instructively contrasted two liturgical works composed around 1700: Marc-Antoine Charpentier's *Missa Assumpta est Maria* and André Campra's *Requiem.* With its pungent harmonic richness, textural diversity, and fastidious workmanship, the Charpentier Mass holds the ear in every measure—even when presented in the gently contoured but subtly nuanced manner Rousset prefers, so different from William Christie's more robust treatment of this music with Les Arts Florissants. A prolific opera composer, Campra, like Mozart and Verdi after him, discovered a ready-made drama in the *Requiem* text. His more classically disciplined response is no less effective, and the Collegium performed this carefully calibrated score superlatively. A sophisticated new musical organization has clearly arrived, dedicated to an important repertory that would otherwise receive scant attention hereabouts. ▬

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com***.*

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TELEVISION JOHN LEONARD

The Sot-Weed Factor

Who could resist Lauren Bacall as tobacco heiress Doris Duke and Richard Chamberlain as her scheming butler, with all the usual excesses and tragedies?

Too rich *and* too thin: Bacall and Chamberlain—made for each other.

LAUREN BACALL, ON HER DEATHBED, IS FLASHING back to when she was Lindsay Frost. This is at the start of the second night of **Too Rich: The Secret Life of Doris Duke** (Sunday and Tuesday, February 21 and 23; 9 to 11 P.M.; CBS). The Second World War, during which Duke volunteered in European hospitals and wrote articles for *Harper's Bazaar,* is over. In newly liberated Paris, a spiffed-up Lindsay meets Barbara Hutton (Lisa Banes) for an aperitif. Their table is about to be pounced on by playboy Porfirio Rubirosa (Michael Nouri). And I find myself flashing back not to 1945 but to 1987, when Farrah Fawcett played Hutton in the *Poor Little Rich Girl* mini-series. Hadn't Babs had a fling with "Ruby," too? Or was that after Doris married and divorced him? I am chagrined to realize that most of what I know about filthy-rich and spectacularly unhappy American heiresses is what I've learned from network-television docudramas during "sweeps."

Thus, about Babs, I recall that her mother was a Woolworth who killed herself when Farrah was a little tyke, her father a womanizing E. F. Hutton who didn't want her around until she inherited $42 million. After which she'd meet Elsa Maxwell in the south of France, her first husband (the princely Ukrainian bounder) in Bali, her second (the Danish count who raped her) at a polo match, her third (Cary Grant) in Hollywood, and various lounge lizards and kef addicts in Tangier, on the way to which she cried a lot and overdosed.

Whereas Doris Duke at age 13 inherited $100 million from a tobacco-tycoon father (Joe Don Baker)—the only man who ever truly loved her except for novelist Louis Bromfield (Brian Dennehy)—much to the disgruntlement of her "selfish, bitter monster" of a mother (Kathleen Quinlan). She'd live longer and spend less than Babs, despite marriages to fortune-hunting Spice Boys like Porfirio and James Cromwell (Howard McGillin); her affair with the Hawaiian surfer Duke Kahananmoku (Brian Stokes-Mitchell), which ended with a stillborn child; her adopting of a vegetarian Hare Krishna (Mare Winningham!) who got worldly in a shopaholic hurry; and her hiring, at Mare's insistence, of Bernard Lafferty (Richard Chamberlain), the butler-from-hell who seems to have overmedicated Doris to death between morphine drips.

Our enthusiasm for these long-winded weepies derives mostly from our base desire to see the birthright rich punished for their undeservingness with bad luck and bad sex. Of course, there's also our appetite for furniture and face-lifts, ocean liners and sports cars, horses and Eurotrash, grand pianos and suckling pigs, not to mention such plush habitats of love-gone-luridly-wrong as Falcon's Lair in Beverly Hills and Shangri-La in Hawaii. But after a while, you begin to wonder if indulgent fathers, bad mothers, and easy money can really be blamed for so much lousy luck and so many dumb choices; maybe some of the fault resides in a Doris or a Babs. Certainly, in real life, neither Lindsay Frost, whom I've admired ever since *Mancuso FBI,* nor Lauren Bacall, whom I've worshiped ever since I learned to whistle, would be so brain-dead as to employ Richard Chamberlain, whose vampire smirk is as much of a giveaway as his vodka-swilling, much less marry Michael Nouri, who has specialized for years in caddishness or serial killing.

On the other hand, to get a chance to watch old pros like Bacall and Dennehy rub-a-dubbing one another is almost enough to make us forget that this idyll was paid for by lung cancer.

WE MIGHT AS WELL FINISH OFF THE NETWORK SWEEPS programming. After offering Tom Clancy and Stephen King, ABC gives us **And the Beat Goes On: The Sonny and Cher Story** (Monday, February 22; 9 to 11 P.M.). How you react to this music-filled biopic, based on the late Sonny's own book, will depend on the longitude of your memory and the latitude of your generosity. And some

Photograph by Greg Gorman/CBS.

of us still fondly remember their CBS variety show, especially a production number in which they grafted Gilbert and Sullivan onto the Pentagon Papers (with Ke Berry singing "I am the publisher of th New York *Times,*" etc.). So they weren into drugs or Satanism. Neither was I. S the music he wrote and she sang wasn sixties-political. Neither was Chubb Checker. But all by herself Cher has always been political, as well as polymorphous perverse: the template for Madonna *and* Michael Jackson, not to mentio David Bowie and RuPaul.

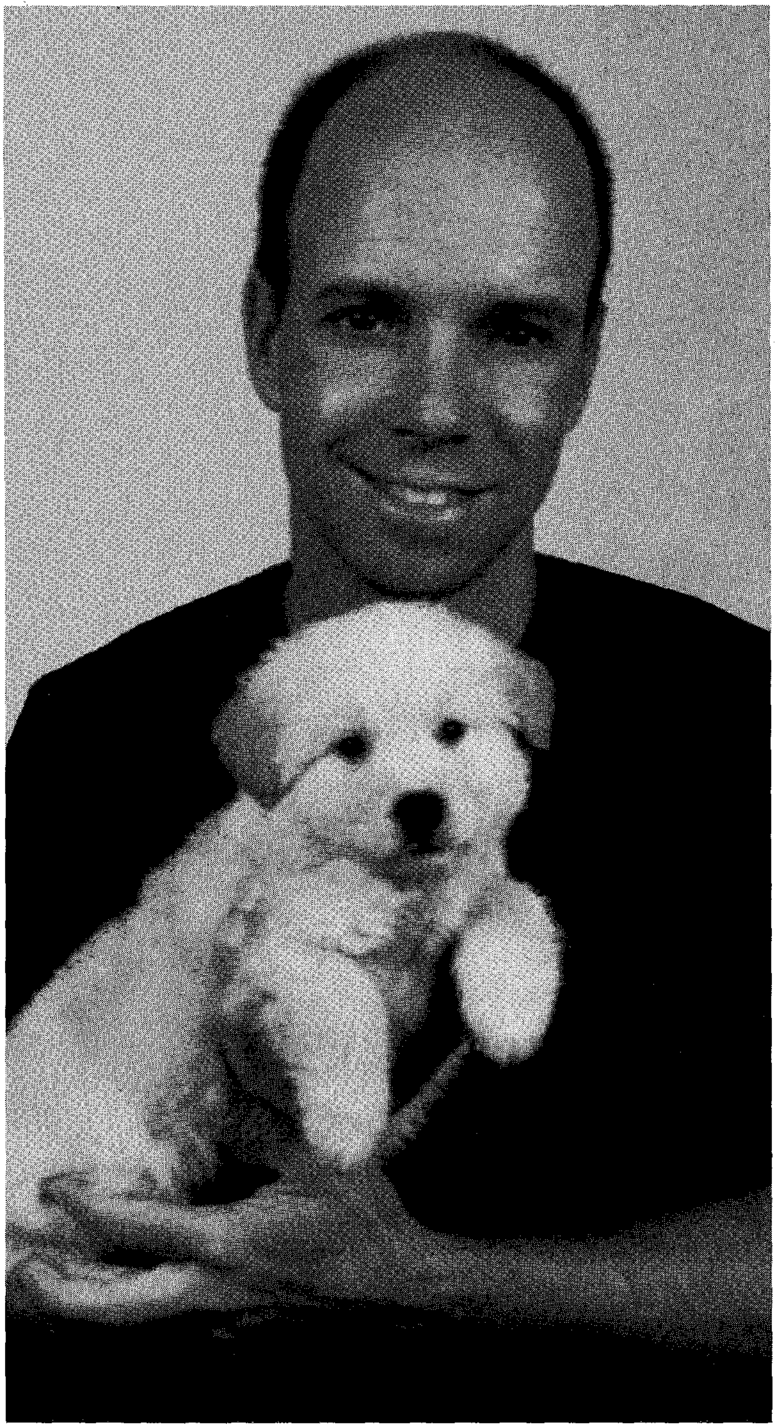
See Sonny (Jay Underwood) and Che (Renee Faia) meet cute (at a lesbian bar). When Phil Spector (Christian Leffler) first hears her (actually the voice of Kelly Van Hoose Smith), the look on his face is as amazed as the look on David Letterman's (Tom Frykman) is baffled and the look on Little Richard's (Walter Franks) is Holy Roller–walrus. Surely, after "I've Got You (Babe)," it must be emblematic of something or other about the pop-culture Identity Exchange that Sonny ended up Republican and Cher ended up camp.

TELEVISION

THE NBC PANDER-OF-THE-MONTH IS **Confirmation: The Hard Evidence of Aliens Among Us?** (Wednesday, February 17; 8–10 P.M.), based on a book by Whitley Strieber whose title omitted the question-mark. Because Robert Davi (*The Profiler*) narrates, instead of, say, Tom Brokaw, it must be a production of NBC Entertainment, not NBC News. Still, while looking at grainy footage of weird lights, talking to people who say their eggs were fiddled with and their sperm sucked by big-eyed, fetal-shaped polliwogs, and listening to John Mack conduct a support-group therapy session, we'd do well to recall that Strieber wrote vampire fiction until his best-selling abduction by aliens, just as L. Ron Hubbard never made any serious money until he invented a religion.

Well, as Lily Tomlin put it, what is reality but a collective hunch? My suspicion is that the anomalies we see at night are likely to be Stealth bombers, Blackbird drones, whale-shaped flying Shamus, and red darters and magnesium flares dropped by test pilots to decoy heat-seeking missiles. That our anxious fantasies of abduction and sexual abuse are an amalgam of millennial heebie-jeebies, displaced folklore, fear of freakdom, erotomania, and religious anguish. Not to neglect sleep paralysis, temporal-lobe lesions, overmedication, designer drugs, seasonal affective disorder, bad workplace ergonomics, the unbearable lightness of American being, frequent flying, and the blue meanies. On the other hand, I could be lying to you. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.



Love Needs No Pedigree

Photo by Mary Bloom

Scott Hamilton, Olympic Champion and CBS Sports Analyst, with a friend

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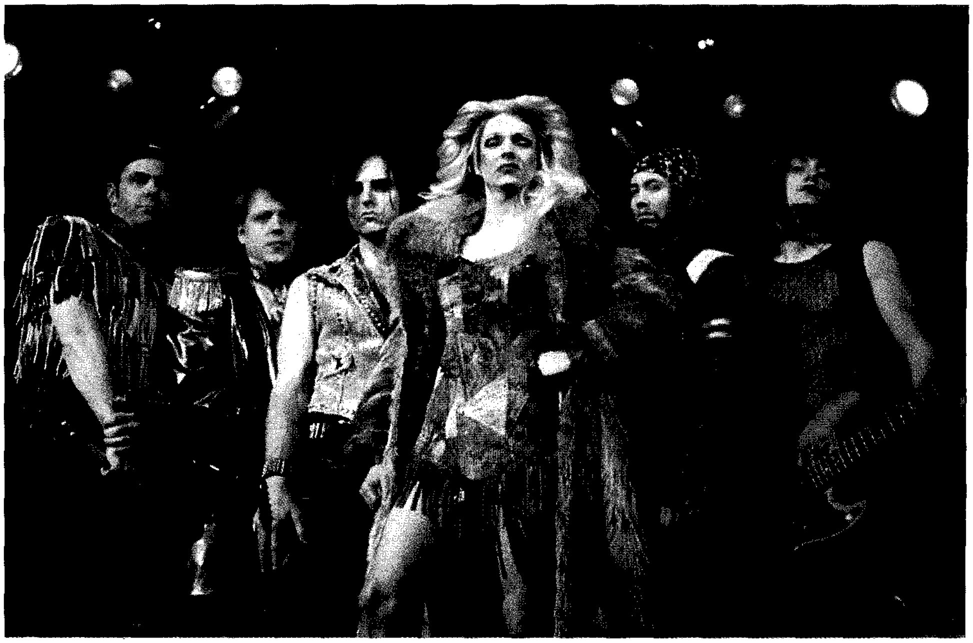
POP MUSIC **ETHAN SMITH**

Glamorama

Theater and rock have made many an ill-fated match, but the cast album of the Off Broadway glam-rock musical 'Hedwig and the Angry Inch' proves a thrilling exception.



Give 'em an *Inch:* The *Hedwig* cast album doesn't just re-create the show.

EVEN BEFORE ANDREW LLOYD Webber decided to portray Jesus Christ as a psychedelic savior, the integration of musical theater and rock and roll was a perpetual, but generally elusive, goal of upstart composers. The main hurdle confronting such an undertaking has remained essentially the same since the sixties: The stage (at least *that* kind of stage) is about the last place you'd expect to find anything authentically gritty or "street," making it tough to pull off believable theater-as-rock. The cast albums to such endeavors tend to be even less successful. *Rent*'s cast recording, for instance, fills two CDs, incorporating plenty of dialogue and incidental music to drag listeners through every twist and turn in the plot. No self-respecting rocker would commit such tedium to disc. Which is not to say that rock and theater exist in utterly parallel, noncontiguous universes—it's just a tricky balance to strike. The Who's *Tommy* (1969) worked; *The Who's Tommy* (1993) didn't.

The latest entry into this uneasy dialogue between pop-culture forms was *Hedwig and the Angry Inch.* Stephen Trask and John Cameron Mitchell, the pair who created the show last year, had a secret weapon that put them leagues ahead of the competition: glam. They knew that the only kind of rock that would lend itself to successful simulation in the theater was that which makes no claim to authenticity at all, instead celebrating, even flaunting, its artifice, its campiness—its very *theatricality.* No form of rock has ever reveled quite so self-consciously in its own stagy, rhinestone-encrusted fabulousness as the glam-rock concocted by David Bowie, T. Rex, and Roxy Music in the early seventies. (It didn't hurt that Trask was an actual fixture on the New York rock scene, having fronted a band, Cheater, at clubs like Don Hill's for years before he wrote the music for *Hedwig.*)

Glam—which mixes a little Beatles bounce here, some music-hall kitsch there, and a sprinkling of metallized sonic drama on top of everything—lends itself perfectly to Trask and Mitchell's subject: a young East German, Hedwig, who undergoes a sex-change operation (a botched job that leaves her with the title's "angry inch" between her legs) in order to marry an American soldier, move to a trailer park in the heartland, and pursue her dream of becoming a rock star. *Hedwig*—like the entire pop subgenre from which it borrows its ambitious sound—is about androgyny, life in a borderline state of being, and the inevitably disappointing pursuit of glamour.

The show is also part of a broader movement to revive glam that, sadly, has been about as successful as Hedwig's sex-change operation. Though they've been hyped hard in the music press, genre-comeback vehicles such as Todd Haynes's film *Velvet Goldmine* and Marilyn Manson's Bowie-influenced album *Mechanical Animals* have been commercial disappointments.

Hedwig and the Angry Inch: The Original Cast Recording (Atlantic), released last week, succeeds as well as the show precisely because it doesn't attempt to re-create the live performance. Instead, it stays true to the spirit of a musical whose only players are a four-piece band, the star, and a backup singer: Trask, Mitchell, and producer Brad Wood (best known for giving albums by Liz Phair and Ben Lee the perfect blend of dirt and polish) opted to make a real album—just twelve songs, with no filler dialogue—that can succeed or fail on its own terms. (This principle is taken so far that the record includes a song, "Random Number Generation," that is not in the show itself.) We're given, basically, a collection of pop tunes—cleverly written (by Trask), about as related to one another as those on a typical seventies concept album, and sung by an extremely expressive and funny interpreter (Mitchell).

Naturally, Mitchell is in character throughout the album, maintaining a convincing German accent and conveying Hedwig's shifting moods of wistfulness, disappointment, and defiance. But the story line is alluded to more than it is depicted: Listening to the disc, you gather that Hedwig was born in East Berlin, but you don't, for instance, learn *(continued on page 140)*

Photograph by Carol Rosegg.

THE UNDERGROUND GOURMET JOSEPH O'NEILL

Borderland

In a Mexican grotto on 14th Street, kitsch provides the kick, but it's shrimp tostadas and earthy enchiladas that keep the crowds returning to El Rey del Sol.

ALTHOUGH THE UNDERGROUND GOURMET IS NO mean flaneur, he hasn't lingered on West 14th Street since spending a few late nights in Nell's during the Bush administration. Fourteenth somewhat charmlessly marks the northern border of downtown Manhattan, and in my prejudice against all borders and raucous thoroughfares, I treated it simply as a line to be crossed with the minimum of delay and incident. Recently straying onto the block between Seventh and Eighth, however, I noticed a basement establishment lacking any signboard. If a colorful map of the Rio Grande and its environs had not been painted on the front door, there would have been no clue that behind this anonymous exterior, something foody was afoot.

Inside, it turns out, is **El Rey del Sol** (232 West 14th Street; 229-0733), a self-proclaimed purveyor of "unfeigned Mexican cuisine." To teasingly emphasize this fact, the proprietors have crowded their dungeonlike space with Day of the Dead skeletons, the skull of a long-horned steer, fishing nets, papier-mâché chili peppers, hanging puppets, voodoo masks, stuffed birds, suspended Christmas lights, and a mysterious iridescent painting of the Crucifixion attended by firemen and Elizabeth Taylor. You don't have to be Roland Barthes to detect the presence of kitsch; and where there's kitsch, of course, there are postcollegiate slackerish consumers, here sipping margaritas ($6) and fresh watermelon juice served in the glass jars of Santeria candles ($7).

But a restaurant cannot live by kitsch alone, and it's El Rey del Sol's kitchen that keeps the slackers coming. For starters, the chipotle appetizer ($7)—grilled jumbo shrimps and nuggets of marlin served on a bed of mesclun greens and a chipotle purée—is smokily delicious; guacamole comes in a fist-size blob that needs only a dash of salt to achieve perfection; the salsa (more tomato and onion than cilantro; $3) has the right surreptitious spiciness but, disappointingly, must be eaten with tortilla chips straight from a bag. And even if the Mexican salad, a giant plate filled with all kinds of chopped fresh vegetables and fungi and drizzled with a tangy vinaigrette ($5), is not as Mexican as its name suggests, it is nevertheless much appreciated.

As for main courses, the vegetarian tamales ($9) are tasty if scrawny pillows of cornmeal that conceal punchy red and green anaheim peppers. They're served with a ratatouillesque mélange of roasted vegetables that pops up elsewhere on the menu. Black beans are slightly puréed and served in a Martha Stewart–worthy corn-tortilla basket. Enchiladas, Mexican comfort food, are appropriately earthy and filling: Enchiladas verde with chicken ($10.95) have the zesty freshness of tomatillo and cilantro, but my heart belongs to the cheese version with red sauce and a perfectly judged ooziness ($9.95). A shrimp tostada ($5.95) was excellent: The thin layer of beans ensured that the bright-red corn tortilla stayed crisp to the end, and the plump shrimps were grilled just right.

The menu at El Rey del Sol requires some careful navigation. The mole is bland; the boneless breaded chicken cutlet on toasted-pumpkin-seed sauce ($10.95) is curiously tepid, possibly because there is an inherent limit to the pleasure that can be had from eating any sauce that tastes solely of toasted pumpkin seeds; and the vegetarian burrito with cactus and chayote squash ($8.95) is serviceable but not in the same league as, say, its counterpart at the nearby Kitchen Market (218 Eighth Avenue; 243-4433). It's also worth keeping an eye on the weather before heading for El Rey del Sol. On the cold nights that I went there, a numbing breeze gusted through the place each time the front door was opened. More happily, when summer comes, I will surely check out the "Quiet Garden" at the rear, a spacious, tranquil spot that insouciantly combines the pastoral and the junkyard.

Street of dreams: 14th Street's many treasures include the Sucelt Coffee Shop, below.

Photograph by Kenneth Chen.

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SEVEN WHO SELL STYLE: HERE'S HOW THEY LIVE By Wendy Goodman
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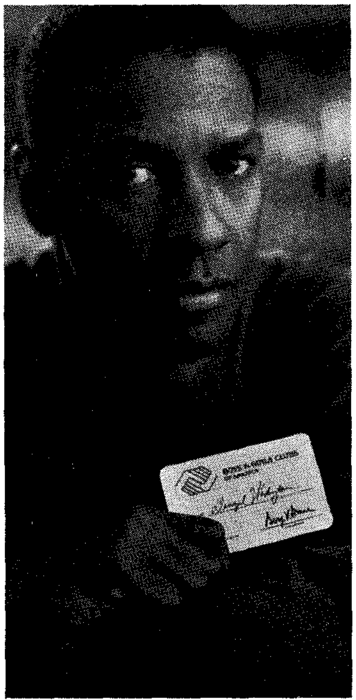

Denzel Washington

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BOYS & GIRLS CLUBS OF AMERICA

The Positive Place For Kids

Smith *continued from page 137*

the circumstances that have brought her to America. In the show, "The Origin of Love" is presented as a bedtime story told to the young, pre-op Hedwig; on the album, it's simply a surprisingly touching rendition of the tongue-in-cheek creation myth from Plato's *Symposium.* The twangy "Sugar Daddy" is like some hilariously heavy-handed take on Nina Simone: "Hansel needs some sugar in his bowl," Mitchell coos over a bouncing backbeat.

The plot does crop up, but only occasionally, and often to less-than-subtle effect. The hard-charging "Angry Inch" contains the most expository material on the album: "I was left with a one-inch mound of flesh / where my penis used to be / where my vagina never was." These details are rendered with discomfiting specificity—but how else are you to make sense of the title?

Hedwig's liminality—she straddles, as the opening number notes, "East and West / slavery and freedom / man and woman"—is crucial to her success as a character. Similarly, the *Hedwig* album works because it falls between numerous categories: It's neither a straight-up soundtrack nor a rock album, yet it's both; it's both self-consciously tacky camp and a sincere depiction of an outsider's plight; it's a bit of derivative, retro fluff and an energized romp through recent musical history. It's both glitzy show tunes and gritty rock.

In brief: ON THE OPPOSITE END OF THE SPECtrum is **Rushmore: Original Motion Picture Soundtrack** (London)—as oddly charming a piece of work as the film's 15-year-old protagonist, Max Fischer. Eschewing current MTV-driven soundtrack convention as thoroughly as the film avoids Hollywood formulas, the album is nonetheless far more straightforward conceptually than *Hedwig.* Its ten not-so-obvious mid-sixties pop and folk-rock songs—by the likes of the Kinks, Cat Stevens, and the Faces—are basically classic rock that hasn't been played to the point of numbing familiarity on nostalgia radio. A couple of older jazz numbers, along with Mark Mothersbaugh's engagingly offbeat score, add to the album's mood of haunted sweetness. In the liner notes, director Wes Anderson writes that he'd originally planned to score the film with nothing but music by the Kinks, because they "played loud, angry teenage rock songs, and they wore blazers and ties"—just like the film's young hero. Dressed up like that, Max looks like the anti-Hedwig. But the screwy outsider beauty of his theme music makes it seem just possible that he and the Teutonic drag queen might actually be kindred spirits. ▬

Ethan Smith's 1997–99 reviews are available at **newyorkmag.com.**

THE UNDERGROUND GOURMET

HAVING FINALLY WOKEN UP TO THE POSSIbilities of this portion of 14th Street, th Underground Gourmet began to stall the block with intent to eat: El Pati (212 West 14th Street; 647-9603), cheerful diner with a sideline in quesadillas and nachos; Tequila's (245 Wes 14th Street; 463-0535), a raucous Mexican whose baked tortilla soup ($2.50 and off-the-menu guacamole specia (chopped, mashed, and custom-blende with onions, radishes, lemon, tomatoes, cilantro, etc., at your table) should be your focus; and Fresco Tortilla Taco (215 West 14th Street; 352-0686), a thriving Chinese-owned outlet.

But best of all is **Sucelt Coffee Shop** (200 West 14th Street; 242-0593), a Colombian-run restaurant that has been in business for 22 years. How could I have been so blind as to miss this place? Sucelt Coffee Shop has two orange counters, nine red stools, relaxed and informative service, and a steady supply of satisfied, mostly Hispanic, customers. There is a busy takeout trade, but I was made to feel welcome sitting at the counter over a frothy café con leche.

The food is of a maternal wholesomeness, simple and delicious, and has that supreme quality of Mom-cooked grub: It can do no wrong. The beans (garlicky black or more peppery red) and rice (yellow or white) are accompanied by a thick, sweet slice of fried plantain, and are exactly what's required. The tamales are large, varied, and superb: Try the hot Mexican (with pork and spices; $2.50), the subtly gratifying Venezuelan (pork, chicken, beef, raisins, and capers; $3.75), and the Puerto Rican (green banana and pork; $2.50). The empanadas have a light but filling pastry and are available with real crabmeat, shrimp, and octopus (all $1.75), also shredded beef, chicken, cheese, or ham with sausage (all $1.40). There are also daily specials. I liked the ground beef ($5.50), which is served with raisins, onions, beans, and rice, and is handily washed down with a fresh fruit batida made from milk or ice and available in mamey, soursop, passion-fruit, mango, and banana ($2.75 to $3). Sucelt Coffee Shop is like a home away from home, and I'll be lingering there until—hell's bells, until the next Bush administration.

El Rey del Sol is open from 7 A.M. to 9:30 P.M. Mondays through Fridays and from 8 A.M. to 9 P.M. weekends. Cash only. Sucelt Coffee Shop is open from 7 A.M. to 9:30 P.M. Mondays through Fridays, from 7 A.M. to 10 P.M. Saturdays, and from 8 A.M. to 9 P.M. Sundays. Cash only. ▬

Joseph O'Neill's 1999 reviews are available at **newyorkmag.com.**

Weekly Guide to Entertainment and the Arts in New York

House Party

Cibo Matto (pictured), R.E.M., Patti Smith, Philip Glass, and Shawn Colvin are among the performers at the seventh annual Tibet House benefit at Carnegie Hall (page 159)

art 153 bars 160 concerts 161 dance 161 kids 173 the mix 170 movies 142 nightlife 158
online 172 radio 171 restaurants 162 television 170 theater 149 the written word 171

movies

Office Space...The Apple...Jawbreaker

New Films

★Affliction—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He's a good man gnarled by primal circumstance. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; Sony Coronet; Lincoln Plaza Cinemas.*

Another Day in Paradise—James Woods plays a journeyman criminal in the Midwest looking for one last big score. As his moll mate, Melanie Griffith is a cooled-out contrast with her snuggly ambiguousness and babykins voice. It's one of her best performances. As the young troubled couple who join up with these two, Vincent Kartheiser and Natasha Gregson Wagner introduce some dewiness into the acrid air. The director Larry Clark mixes higher realism with plush pop-psych clichés about the need for these people to connect. The final effect is oddly disjointed: We appear to be watching an avant-garde antique. (Rainer; 2/1/99) (1 hr. 45 mins.; R) *CC Village East.*

The Apple—The shocking semi-true story of two young Tehranian girls imprisoned by their parents. Directed by 18-year-old Samira Makhmalbaf. (1 hr. 25 mins.; NR) *Opens 2/19 at Lincoln Plaza, Quad Cinemas, and BAM Rose Cinemas.*

★Babe: Pig in the City—This is every bit as funny as its predecessor, but it's funny in a screwier, twistier way. By bringing the pig into the urban hell of strays and pet impounders, director George Miller—with his co-writers, Judy Morris and Mark Lamprell, and his animal trainers and animatronic experts—opens up a brave new world. Babe is first brought to the city by Farmer Hoggett's ovoid wife, Esme (Magda Szubanski), in a botched plan to feature him in a fair and use the fee to stave off the farm's foreclosure. They end up residents in a four-story rooming house—the Flealands Hotel—catering to pets. Babe is the country rube in the big city, but he's also the rube as holy fool. By the film's end, his goodness triumphs over the Gotham grunge. (Rainer; 12/14/98) (1 hr. 35 mins.; PG) *Centre Sunnyside.*

Beshkempir—The Adopted Son—A boy in a rural Asian village finds out that—like many in his region—he was born into a large family that then offered him to a childless couple. Written and directed by Aktan Abdykalykov. In Kyrgyzstani with English subtitles. (1 hr. 21 mins.; NR) *Film Forum.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Festival

The Chosen

Women are the honored guests at this year's Israel Film Festival: An excellence award goes to actress-director Michal Bat-Adam, whose latest film, 'Love at Second Sight' (above, starring Michal Zuaratz), heads a mini-retrospective of her work. Also showing are documentaries like 'A Prime Minister's Schedule' (which details the daily routine of Yitzhak Rabin) and television mini-series like 'Basic Training' (which follows a group of civilians as they become soldiers). February 23–March 11 at Clearview Cinemas, 59th Street East Theater. See "Museums, Societies, Etc." for more info.

Blast From the Past—A man comes out of a bomb shelter after 30 years alone. Starring Brendan Fraser, Alicia Silverstone, Sissy Spacek, and Christopher Walken. Directed by Hugh Wilson. (About 1 hr. 45 mins.; R) *Clearview's Chelsea; Sony Coronet; UA Criterion Center; Sony Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

★A Bug's Life—Disney's new computer-animated film is an iridescent marvel. It's also buggy with tie-ins, but that should not get in the way of our enjoyment of this wiseacre Aesop's fable. The ants on Ant Island have been terrorized by grasshoppers into harvesting food each fall as ritual offerings. When one of the ants, the perky Flik, accidentally spills the grasshoppers' bounty, the colony is endangered. Exiled, he seeks help from the bugs in a traveling flea circus. One reason the bugs come across so well here is computer animation. But there's another explanation for why bugs are naturals in this family-entertainment universe: They bring out the kid in everybody. (Rainer; 12/7/98) (1 hr. 34 mins.; G) *CC Village East; CC Crown Gotham; Guild 50th Street; Linden Boulevard Multiplex; UA Movies at Staten Island.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *The Screening Room.*

★Central Station—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; CC Eastside Playhouse; Lincoln Plaza Cinemas; bam Rose Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. (1 hr. 28 mins.; PG) *Lincoln Plaza Cinemas.*

'Cue' cover photograph by Jill Greenberg/Outline.

Civil Action—Jonathan Harr's nonfiction best-seller is being used as a textbook in law schools, but the movie that has been made from it is unlikely to be a model in film schools. Written and directed by Steve Zaillian, it has more negative virtues than positive. John Travolta, not at his best, plays the personal-injury attorney who starts out as a high-gloss ambulance chaser and ends up obsessed with the moral rightness of his wrongful-death suit even as it drags down the resources of his firm; Robert Duvall, in an expertly malicious performance, plays his legal adversary. He says stuff like "The courtroom is not a place to look for truth." No kidding. (Rainer; 1/11/99) (2 hrs.; PG-13) *CC Village East; Sony 19th Street East; CC Crown Gotham; Guild 50th Street; Sony Orpheum 7; Sony Lincoln Square; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

Down in the Delta—A Chicago grandmother moves her daughter and grandchildren back to Mississippi in hopes of pulling them away from the problems of the city. With Alfre Woodard, Al Freeman Jr., Esther Rolle, Mary Alice, Loretta Devine, Wesley Snipes, Mpho Koaho, and Kulani Hassen. Directed by Maya Angelou. (1 hr. 50 mins.; PG-13) *bam Rose Cinemas; Linden Boulevard Multiplex.*

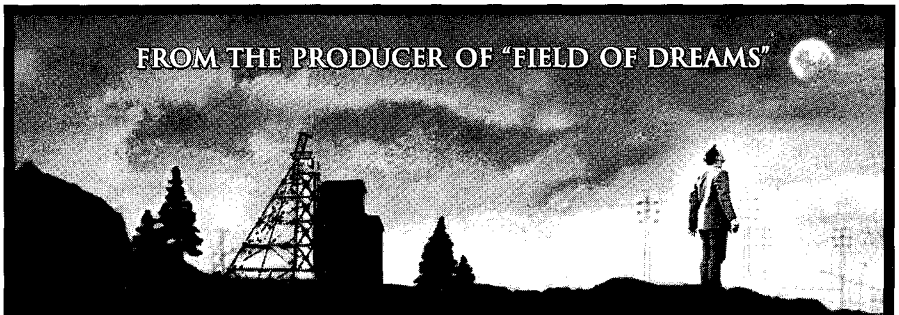
Dry Cleaning—For such a supposedly sophisticated race, the French sure make a big deal about the transgressions of the flesh. Adultery among the bourgeoisie is still Topic A in many of the Gallic exports. In this latest one, co-writer-director Anne Fontaine presents us with a conventional couple, played by Charles Berling and Miou-Miou, who allow an androgynous punk drag nightclub performer (Stanislas Merhar) into their lives—and beds. Everything that we see is tinctured with meaning: This couple that cleans other people's dirty laundry ends up swamped in their own. The effect is lackluster—like a Pinter play that's been given a snide-ectomy. (Rainer; 2/15/99) (1 hr. 37 mins.; NR) *Quad Cinema.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Art Greenwich Twin; Clearview's 34th Street Showplace; Clearview's Chelsea West; Sony First & 62nd St. Cinema; Sony Regency.*

Enemy of the State—This film is set against the backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since this is a Jerry Bruckheimer production, it's more like Kafka on steroids. Gene Hackman (ostensibly Will Smith's co-star) plays a kind of defrocked former CIA agent named Brill who knows all sorts of secret-agent-type things. Brill reluctantly surfaces to offer his aid when a Washington lawyer, Robert Clayton Dean (Smith), is targeted by rogue National Security Agency operatives under the command of Thomas Brian Reynolds (Jon Voight). By accident, Dean finds himself in possession of a videotape of the murder, and runs for his life. If you're going to make a movie about how easy it is for our identities to be electronically stolen by the government, shouldn't you at least create people with identities worth stealing? (Rainer; 11/30/98) (2 hrs. 7 mins.; R) *UA Criterion Center; Whitestone; Linden Boulevard Multiplex.*

The Faculty—High-school students realize their teachers are from another planet. With Elijah Wood, Bebe Neuwirth, Salma Hayek, and Jon Stewart. Written by Kevin Williamson. Directed

FROM THE PRODUCER OF "FIELD OF DREAMS"



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Opening

Freedom Fighter

Her interest piqued by news reports of two 12-year-old Tehranian girls who had been locked in their house since birth, 18-year-old first-time director Samira Makhmalbaf (daughter of 'Gabbeh' director Mohsen Makhmalbaf) created the quasi-documentary 'The Apple.' What she shows us is a father confused as to what he's done wrong, a blind and seemingly unbalanced mother, and two very resilient girls who get to talk to strangers for the first time. The fascinating story starts unfolding February 19 at Lincoln Plaza and Quad Cinemas.

by Robert Rodriguez. (1 hr. 51 mins.; R) *Whitestone; Linden Boulevard Multiplex.*

★**The General**—Few movie characters are as rollickingly, disturbingly complex as Martin Cahill, the real-life Irish gangster in John Boorman's mesmerizing new movie. As Cahill, Brendan Gleeson doesn't try to soften him for us or explain him away. He keeps us perplexed right up until the end about this fanatically anti-authoritarian crook, who despised equally the Church, the state, the IRA, the police. It's a great performance. The film has the structure of an American gangster classic and yet it doesn't remind you of anything else—even other Boorman films. (Rainer; 1/4/99) (2 hrs. 5 mins.; NR) *CC Village East.*

God Said, "Ha!"—Julia Sweeney's monologue on living through her brother's death from cancer. (1 hr. 27 mins.; PG-13) *Film Forum.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn-boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's 59th Street East; Clearview's Metro Cinema; bam Rose Cinemas.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. It's not all that it might be, but director Seth Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *CC Village East.*

Hilary & Jackie—Emily Watson is the celebrated British cellist Jacqueline du Pré, who developed multiple sclerosis at 28. With Rachel Griffiths as her sister Hilary. Based on the book by Hilary and Piers du Pré, *A Genius in the Family*. Directed by Anand Tucker. (2 hrs.; R) *Sony First & 62nd St. Cinema; Lincoln Plaza Cinemas; BAM Rose Cinemas; Cinemart.*

Hurly Burly—There's a whole lot of overacting going on in this David Rabe–adapted movie of his 1984 play, directed by Anthony Drazan. The cast, playing a mixed-nuts assortment of Hollywood trash, is impressive: Sean Penn, Kevin Spacey, Robin Wright Penn, Anna Paquin, Garry Shandling, Chazz Palminteri, Meg Ryan. But Rabe wants to turn the sex-swapping, coke-snorting L.A. eighties scene into a template for how spiritually bereft we all are, and it doesn't wash. (Rainer; 1/18/99) (2 hrs. 2 mins.; R) *CC Village East.*

In Dreams—Annette Bening stars as a children's-book illustrator whose dreams are being commandeered Vulcan-mind-meld-style by a creepo killer (Robert Downey, Jr.). By making it clear from the beginning that Bening is dreaming the killer's actual upcoming murders, rather than just going bonkers, director Neil Jordan discounts any psychological explanation for her unravelling—which under the circumstances would have been more interesting. The pulp awfulness of this movie works upon your sensibilities like battery acid. (Rainer; 1/25/99) (1 hr. 52 mins.; R) *Sony Village Theatre VII; Bay Plaza; Concourse Plaza; Whitestone.*

Jawbreaker—A group of popular girls accidently kill their best friend and try to cover it up. With Rose McGowan, Rebecca Gayheart, Julie Benz, and Judy Evan Greer. Written and directed by Darren Stein. (1 hr. 25 mins.; R) *Opens 2/19.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/15/99) (About 2 hrs.; NR) *Clearview's 62nd and Broadway.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-1 *CC Angelika Film Center; CC Murray Hill Cinem Sony 19th Street East; Paris Theatre; Clearview's 86 Street; Sony 72nd St. East; UA Movies at Sheepshe Bay; Cinemart; Main Street Cinemas; UA Movies Bayside; UA Movies at Staten Island.*

Little Voice—A young girl who barely speaks b who can belt out impersonations of singing stars persuaded to give a concert. Based on the play b Jim Cartwright. Starring Jane Horrocks, Bren Blethyn, Michael Caine, and Ewan McGregor. Directed by Mark Herman. (1 hr. 39 mins.; R *Clearview's Chelsea; Clearview's Beekman; Pavilio Theatre.*

Message in a Bottle—See Rainer, page 114. (2 hrs. mins.; PG-13) *CC Murray Hill Cinemas; Clearview Chelsea West; Sony State; Sony Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza Whitestone; Kent Triplex; Linden Boulevard Multiplex Pavilion Theatre; Ridgewood; UA Marboro; UA Movie at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld UA Hylan Plaza; UA Movies at Staten Island.*

My Favorite Martian—The television show adapted fo the screen. With Jeff Daniels, Christopher Lloyd Elizabeth Hurley, Daryl Hannah, and Wallac Shawn. Directed by Donald Petrie. (1 hr. 28 mins. PG) *Sony Village Theatre VII; Clearview's Chelsea; CC Sutton; UA Criterion Center; New Coliseum; Nova, Sony 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

My Name Is Joe—Joe (Peter Mullan) is a recovering alcoholic who lives on the dole when he isn't doing odd jobs or coaching a hopeless soccer team of wayward boys from the poorest section of Glasgow. His affair with a health counselor (Louise Goodall) who recognizes his decency is remarkably touching. The director Ken Loach balls up Joe's story into a running-from-the-local-mob conclusion, but Mullan's performance is near-great. He prepares us for everything—Joe's princeliness and lyricism and bullish loyalties. (Rainer; 2/1/99) (1 hr. 32 mins.; R) *Lincoln Plaza Cinemas; BAM Rose Cinemas.*

October Sky—The true story of a group of West Virginia boys who build their own rocket. (About 2 hrs.; PG) *Opens 2/19.*

Office Space—A comedy in which a computer programmer, tired of his job's soulless corporate atmosphere, decides to get revenge. With Ron Livingston, Jennifer Aniston, Gary Cole, Stephen Root, David Herman, and Ajay Naidu. Written and directed by Mike Judge. (1 hr. 40 mins.; PG) *Opens 2/19.*

Patch Adams—Robin Williams plays a smiling-through-tears doctor who pushes the medicinal value of laughter in this goopy weepie that inexplicably was the holiday season's biggest hit. What's next for him—a remake of *Stella Dallas,* perhaps? He's playing out an old, sad showbiz story—the dulling out, at premium prices, of a once firebrand talent. (Rainer; 1/18/99) (About 2 hrs.; PG-13) *Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld.*

★**Payback**—See Rainer, page 114. (2 hrs.; R) *Sony Village Theatre VII; Clearview's 34th Street Showplace; Sony 19th Street East; Sony Astor Plaza; Sony New York Twin; Sony Orpheum 7; Clearview's Metro Cinema; New Coliseum; Nova; Sony 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Pizzicata—An American pilot lands in an Italian vineyard in 1943 and befriends a family filled with beautiful women. Written and directed by Edoardo Winspeare. (1 hr. 33 mins.; NR) *Film Forum.*

Playing by Heart—This is one of those tedious multi-character split-story jobs about looking for love in all the wrong/right places. Among the actors—including Sean Connery, Madeleine Stowe, Dennis Quaid, Gena Rowlands, and Ellen Burstyn—

Photograph courtesy of New Yorker Films.

the flippiest is Angelina Jolie, whose smoochy, bee-stung kisser is amusingly florid. So is her performance. (Rainer; 2/1/99) (2 hrs.; R) *CC Village East; Sony First & 62nd St. Cinema.*

The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. The movie resembles one of those DeMille Biblical epics minus the hoochie-koochie he used to work in to show us what a terrible thing sin is. Why should we applaud an animated movie for doing the same emptily monumental things as live-action directors? (Rainer; 12/14/98) (About 2 hrs.; G) *Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside; UA Crossbay II.*

The RugRats Movie—A new baby joins the Pickles family and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team dodgeball society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director, has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/14/98) (2 hrs.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Cinema I, II, Third Ave.; Sony State; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion Theatre; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

★**Saving Private Ryan**—This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain John Miller (Tom Hanks) and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *UA Criterion Center; Sony First & 62nd St. Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard, and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone*. (Rainer; 12/21/98) (2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Cinema I, II, Third Ave.; UA Criterion Center; Sony Orpheum 7; Clearview's Olympia Theatre; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion Theatre; UA Movies at Staten Island.*

She's All That—The senior class president bets his best friend he can create a prom queen from the frumpiest girl in the school. Starring Freddie Prinze Jr., Jodi Lyn O'Keefe, Matthew Lillard, Usher Raymond, Paul Walker, Rachael Leigh Cook, Kieran Culkin, and Kevin Pollak. (1 hr. 26 mins.; PG-13) *CC Murray Hill Cinemas; Clearview's Chelsea; Sony State; Sony First & 62nd St. Cinema; Sony Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion Theatre; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with four million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Once again we are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling, and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *Sony Village Theatre VII; Sony 19th Street East; Sony First & 62nd St. Cinema; Sony Lincoln Square; Linden Boulevard Multiplex.*

Simply Irresistible—Sarah Michelle Gellar is a chef who uses her recipes to find love. (About 2 hrs.; PG-13) *Clearview's 86th Street; Sony Lincoln Square; Bay Plaza; UA Marboro; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Steam: The Turkish Bath—A man inherits a Turkish bath from his aunt and discovers who she was and falls for the custodian's handsome son. Starring Alessandro Gassman. Directed by Ferzan Opetek. (1 hr. 34 mins.; NR) *Quad Cinema.*

Stepmom—Susan Sarandon is a divorced mother who develops a friendship of sorts with her ex-husband's new girlfriend (Julia Roberts). With Ed Harris. (2 hrs.; PG-13) *UA Criterion Center; UA Gemini; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movieworld.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Angel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

The Thin Red Line—Terrence Malick's first movie in twenty years—an adaptation of James Jones's 1962 WWII novel about an Army platoon in Guadalcanal—brings us back to that same seventies fugue state of his in which all action is aestheticized until nothing is left but patterning and pretty pictures. Malick never saw a sunset he didn't want to emblematize. A lot of powerful actors turn up—including Nick Nolte and Sean Penn—but they're upstaged by Malick's froufrou flossiness. This seems less a movie about the terrors of combat than a reverie about how to preserve your refinement in the trenches. (Rainer; 1/4/99) (2 hrs. 46 mins.; R) *Clearview's Ziegfeld; Clearview's 86th Street; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Trio—A team of traveling pick-pockets get sexually entangled. With Jeanette Hain, Felix Eitner, and Götz George. Directed by Hermine Huntgeburth. In German with English subtitles. (1 hr. 37 mins.; NR) *Quad Cinema.*

Varsity Blues—A coming-of-age comedy about a high-school football player. (1 hr. 46 mins.; R) *Sony Village Theatre VII; Sony State; UA East; Sony 84th Street; Whitestone; Ridgewood; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Virus—While aboard a Soviet research boat during a hurricane, Jamie Lee Curtis and William Baldwin deal with an alien life form that regards humans as a virus. (1 hr. 45 min.; R) *Linden Boulevard Multiplex.*

Waking Ned Devine—Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have such an easygoing rapport that you can almost forgive the fact that this film seems to have been produced strictly for the tourist trade. It would make the perfect in-flight movie on AerLingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *Sony First & 62nd*

Talent

Working Stiff

White-collar life in a mid-size city—where people work in office parks, cross the parking lot at noon to eat at Chi-Chi's, and, at 5 P.M., drive home to their apartment complexes—is not a world New Yorkers know much about. And we're happy that way. But the people who toil there provided *Beavis and Butt-head* creator Mike Judge with funny stuff: His new comedy, *Office Space* (opening February 19), finds humor in the horrors of the corporate environment, mostly because *NewsRadio*'s Stephen Root, below, steals the show. Root—who plays a mumbly, fish-eyed, downtrodden worker named Milton—fashioned his sad-sack character from a one-minute pencil-sketch animation created by Judge. "I just took it from there," Root says. "But I did my own kind of voice and mannerisms with it." Root's muttering, stuttering employee tries to combat a cruel boss—who keeps moving Milton's cubicle farther and farther out of the way—with the only thing he has left: a threat to burn down the building. No one listens, though: Milton ends up in the basement. "Milton is a very extreme character," cautions Root, "and it was really not what I usually do. So I wanted to have fun with it." Root, who plays the station owner on *NewsRadio* and does the voice of Bob on *King of the Hill*, found the only problem with creating Milton was wearing his Coke-bottle glasses. "You had no depth of field," he says. "I had to have an AD guide me to the set because I'd bump into people. And I couldn't keep them on long because they were so highly magnified." His pain, our gain. PATRICIA FALVO

Photograph by Van Redin/Twentieth Century Fox.

St. Cinema; Clearview's Olympia Theatre; bam Rose Cinemas; UA Hylan Plaza.

You've Got Mail—This Tom Hanks–Meg Ryan confab, co-written and directed by Nora Ephron, is being touted as an updated Upper West Side remake of *The Shop Around the Corner.* It's more like a variation on Ephron's last Hanks–Ryan lovefest, *Sleepless in Seattle*—and just about as coy and comfy. Hanks plays a superstore book-chain magnate; Ryan, a children's bookstore owner. Unbeknownst to each other, these two combatants are also e-mail lovemates. Hanks and Ryan know how to play out the superficial charms of their superficial characters. In this superficial movie age, it's a useful gift. (Rainer; 1/4/99) (1 hr. 58 mins.; PG) *UA Criterion Center; UA Gemini; Sony Lincoln Square.*

Manhattan

Below 14th Street

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Elizabeth; The Hi-Lo Country.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Affliction; Life Is Beautiful; Shakespeare in Love; Tango.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *American History X; Another Day in Paradise; A Bug's Life; A Civil Action; The General; Hands on a Hard Body; Hurly Burly; Playing by Heart.*

Cinema Village 12th St.—22 E. 12th St. (924-3364) *Call theater for showtimes.*

Film Forum—209 W. Houston St. (727-8110) *Beshkempir—The Adopted Son; God Said, "Ha!"; Pizzicata.*

Quad Cinema—34 W. 13th St. (255-8800) *Central Station; Dry Cleaning; Gods and Monsters; Steam: The Turkish Bath; The Trio.*

Sony Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *In Dreams; My Favorite Martian; Payback; A Simple Plan; Varsity Blues.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *The Celebration; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Blast From the Past; Hilary & Jackie; Little Voice; Message in a Bottle; Rushmore; Saving Private Ryan; She's All That; Simply Irresistible; The 24 Hour Woman; The Thin Red Line; Waking Ned Devine.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Life Is Beautiful; Message in a Bottle; Rushmore; She's All That.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *Elizabeth; Payback; Shakespeare in Love.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Affliction; Blast From the Past; Little Voice; My Favorite Martian; Rushmore; Shakespeare in Love; She's All That.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Elizabeth; Message in a Bottle.*

Sony 19th Street East—890 Broadway, at 19th St. (260-8000) *A Civil Action; Life Is Beautiful; Payback; A Simple Plan.*

42nd–60th Streets

CC Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Rushmore; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Bug's Life; A Civil Action.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Central Station.*

CC Sutton—205 E. 57th St. (759-1411) *American History X; My Favorite Martian.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Gods and Monsters.*

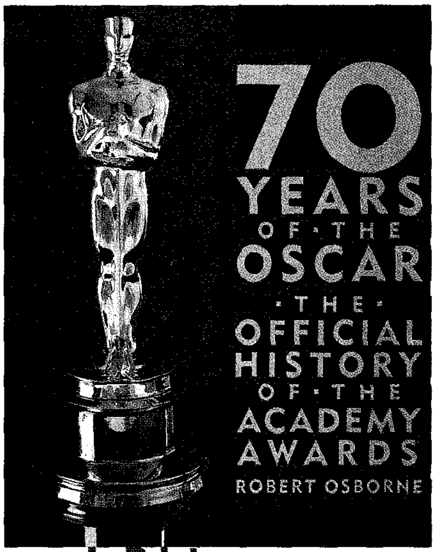
Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *The Thin Red Line.*

Guild 50th Street—33 W. 50th St. (757-2406) *A Bug's Life; A Civil Action.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

Sony Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Payback.*

Sony Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Affliction; Blast From the Past.*



In Print

Academe

Oscar scholar Robert Osborne gives two history lessons to guide us through this breathless countdown to Sunday, March 21. He's written '70 Years of the Oscar' (above; $65), a photo-filled reference that details all of the drama—and dresses—we've enjoyed since the awards began in 1927 (something to have on hand to settle the inevitable awards-night trivia arguments). And Osborne also hosts the most comprehensive retrospective of award-winning films and performances in '31 Days of Oscar '99,' showing nonstop on Turner Movie Classics beginning March 1.

Sony State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *Message in a Bottle; Rushmore; She's All That; Varsity Blues.*

Sony Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *At First Sight; John Carpenter's Vampires; Living Out Loud; Pleasantville; There's Something About Mary; The Waterboy.*

UA Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Blast From the Past; Enemy of the State; My Favorite Martian; Saving Private Ryan; Shakespeare in Love; Stepmom; You've Got Mail.*

61st Street and Above, East Side

Clearview's 86th Street—125 E. 86th St. (777-FILM#604) *Life Is Beautiful; Simply Irresistible; The Thin Red Line.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Little Voice.*

Sony 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Life Is Beautiful.*

Sony First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Elizabeth; Hilary & Jackie; Playing by Heart; Saving Private Ryan; She's All That; A Simple Plan; Waking Ned Devine.*

Sony New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Payback.*

Sony Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Blast From the Past; A Civil Action; Message in a Bottle; Payback; Shakespeare in Love; She's All That*

UA East—1629 First Ave., at 85th St. (249-5100) *Va sity Blues.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Message in a Bottle; Stepmom; You've Got Mail.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *The Last Days.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Gods and Monsters; Payback.*

Clearview's Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Shakespeare in Love; Waking Ned Devine.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Affliction; Central Station; Children of Heaven; Hilary & Jackie; My Name Is Joe; Tango.*

New Coliseum—701 W. 181st St. (740-1545) *Blast From the Past; My Favorite Martian; Payback; She's All That.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *My Favorite Martian; Payback; She's All That.*

Sony 84th Street—2310 Broadway, at 84th St. (877-3600) *My Favorite Martian; Payback; Varsity Blues.*

Sony Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Blast From the Past; A Civil Action; Message in a Bottle; Patch Adams; Rushmore; Saving Private Ryan; Shakespeare in Love; She's All That; A Simple Plan; Simply Irresistible; The Thin Red Line; You've Got Mail.*

Sony Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Elizabeth.*

Thalia Theater—250 W. 95th St. (864-7700) *Lonely In America.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Blast From the Past; In Dreams; Message in a Bottle; My Favorite Martian; Patch Adams; Payback; The Prince of Egypt; The RugRats Movie; Rushmore; Saving Private Ryan; Shakespeare in Love; She's All That; Simply Irresistible; Stepmom; The Thin Red Line.*

Concourse Plaza—214 E. 161th St. (588-8800) *Blast From the Past; In Dreams; Message in a Bottle; Mighty Joe Young; My Favorite Martian; Payback; The Prince of Egypt; The RugRats Movie; She's All That.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Blast From the Past; Enemy of the State; The Faculty; In Dreams; Message in a Bottle; Mighty Joe Young; My Favorite Martian; Payback; The Prince of Egypt; The RugRats Movie; Rushmore; Saving Private Ryan; Shakespeare in Love; She's All That; Varsity Blues.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Central Station; Down in the Delta; Gods and Monsters; Hilary & Jackie; My Name Is Joe; Waking Ned Devine.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *My Favorite Martian; Payback; She's All That.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Cobble Hill—265 Court St. (596-9113) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Message in a Bottle; My Favorite Martian; She's All That.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Blast From the Past; A Bug's Life; Down in the Delta; Enemy of the State; The Faculty; Message in a Bottle; Mighty Joe Young; My Favorite Martian; Payback; The Prince of Egypt; The RugRats Movie; Saving Private Ryan; She's All That; A Simple Plan; Virus.*

Pavilion Theatre—188 Prospect Park West (369-0838) *Blast From the Past; Little Voice; Message in a Bottle; My Favorite Martian; Payback; Rushmore; Shakespeare in Love; She's All That.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Message in a Bottle; My Favorite Martian; Payback; Varsity Blues.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *At First Sight; Message in a Bottle; Saving Private Ryan; She's All That; Simply Irresistible.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Blast From the Past; A Civil Action; Life Is Beautiful; Message in a Bottle; Patch Adams; Payback; Rushmore; She's All That; Simply Irresistible; Stepmom; The Thin Red Line.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Babe: Pig in the City; Blast From the Past; Message in a Bottle; My Favorite Martian; Payback; The Prince of Egypt; She's All That.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Blast From the Past; Hilary & Jackie; Life Is Beautiful; My Favorite Martian; Payback.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *My Favorite Martian; Payback; She's All That.*

Main Street Cinemas—72-66 Main St. (263-4828) *Blast From the Past; Life Is Beautiful; Message in a Bottle; My Favorite Martian; Payback; She's All That.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Elizabeth; Hilary & Jackie; Stepmom.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *My Favorite Martian; Payback.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Blast From the Past; Message in a Bottle; Patch Adams; Payback; She's All That; Stepmom; The Thin Red Line.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Blast From the Past; Payback; Saving Private Ryan.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Message in a Bottle; My Favorite Martian; Patch Adams; The Prince of Egypt; The RugRats Movie; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *At First Sight; Elizabeth; Message in a Bottle; Patch Adams; Playing by Heart; The Prince of Egypt; Saving Private Ryan; Shakespeare in Love; Simply Irresistible; The Thin Red Line.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Life Is Beautiful; Patch Adams; Payback; The Thin Red Line; Varsity Blues.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Blast From the Past; Message in a Bottle; My Favorite Martian; Patch Adams; Payback; Saving Private Ryan; Simply Irresistible; Stepmom.*

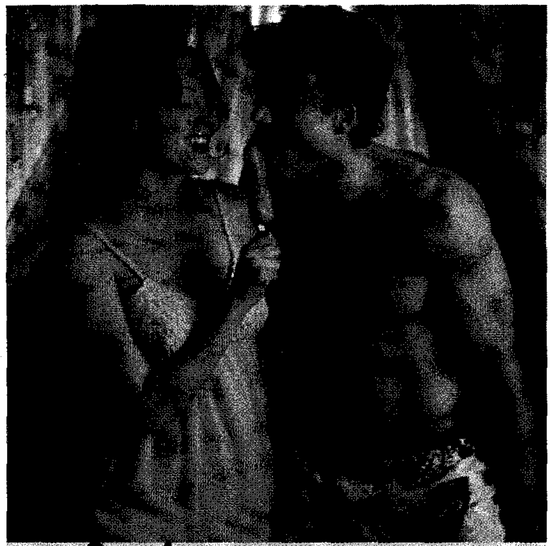
Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Blast From the Past; Elizabeth; Jack Frost; Life Is Beautiful; Message in a Bottle; My Favorite Martian; Payback; The RugRats Movie; Shakespeare in Love; She's All That; Simply Irresistible; The Thin Red Line.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Message in a Bottle; My Favorite Martian; Payback; She's All That; Waking Ned Devine.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Blast From the Past; A Bug's Life; A Civil Action; Life Is Beautiful; Message in a Bottle; My Favorite Martian; Payback; Rushmore; Saving Private Ryan; Shakespeare in Love; She's All That; Simply Irresistible; The Thin Red Line; Varsity Blues.*



Opening Like, Gross!

Noted: screen teens increasingly engaging in despicable and/or disturbing acts, as first seen in this week's *Jawbreaker*. The high-school social satire tells the tale of a trio of popular girls (led by Rose McGowan, above, seducing dumb jock Ethan Erickson with a prop) who accidentally kill their "best friend" by gagging her with a giant jawbreaker and then try to sweep the incident under the rug. (Coming up: next month's *Cruel Intentions*.) Starts February 19.

Photograph by Joel D. Warren/Columbia TriStar.

Museums, Societies, Etc.

A Different Light—2/21: *Change of Habit* (1969). 2/28: *X, Y & Zee* (1971). 7 P.M. 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—"Jazz on Film." Through 2/28: Films about jazz. 2/20: Jazz cartoons, shorts. 2/21: *Paris Blues* (1961) and *Round Midnight* (1986). AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"New Filmmakers." 2/17: Shorts and *American Chain Gang* (1998). 2/18 and 2/21: *Valley of the Dolls* (1967) and *Beyond the Valley of the Dolls* (1970). 2/19–2/20: "An Evening of New Hungarian Cinema, Music, and Performance," *Faster Pussycat! Kill! Kill!* (1966), and *Johanna d'Arc of Mongolia* (1989). 2/20 and 2/25: *Parsifal* (1982). 2/21: *Babel* (1991). 2/23: *The Altar Boys* (1989) and *Leçon de vie* (1995).

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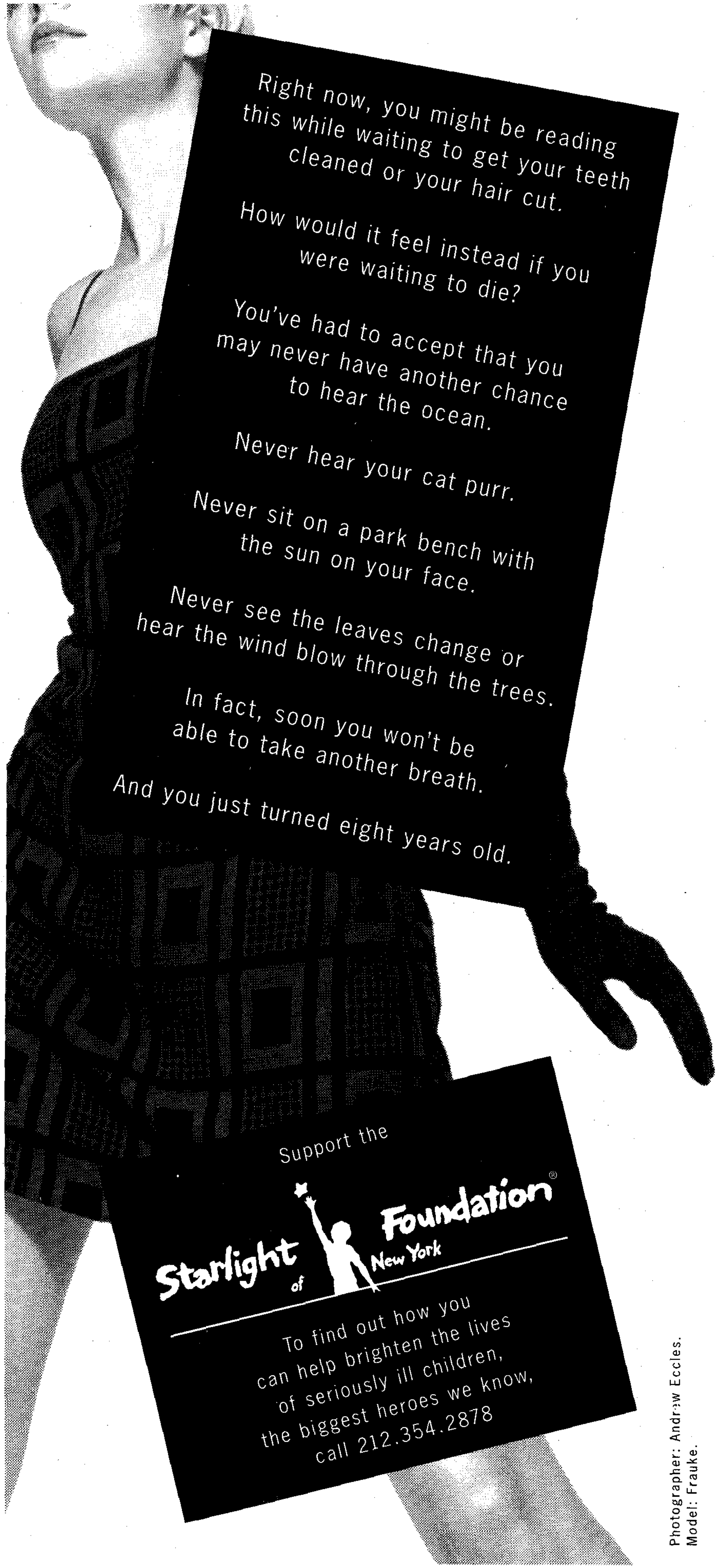
Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.
How would it feel instead if you were waiting to die?
You've had to accept that you may never have another chance to hear the ocean.
Never hear your cat purr.
Never sit on a park bench with the sun on your face.
Never see the leaves change or hear the wind blow through the trees.
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And you just turned eight years old.
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Photographer: Andrew Eccles.
Model: Frauke.

2/24: "New Filmmakers." Shorts and *The Roo* (1998). 2/24: Shorts from the Filmmakers' Cooperative. 32 Second Ave., at 2nd St. (505-5110); $

Brooklyn Museum of Art—"Black Beyond Borders." 2/21: *The Emperor's Birthday: The Rastafarians Celebrate* (1996), *Ori* (1989), and *Sankofa* (1993). 2/28 *Remembering Wei Yi-fang, Remembering Myself: A Autobiography* (1995), *Awara Soup* (1995), and *Blac Dju* (1995). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students and senior citizens.

Columbia Pictures Film Festival—Through 2/25: A 12-film retrospective to celebrate the 75th anniversary of Columbia Pictures, with *The Bridge on th River Kwai* (1957), *Close Encounters of the Thir Kind* (1977), *Dr. Strangelove* (1964), *Easy Ride* (1969), and *Tootsie* (1982). *Sony Lincoln Square.*

Columbia University—"Kurosawa Remembered." Through 3/4: Eight films directed by Akira Kurosawa. 2/16: *Drunken Angel* (1948) and *Rashomon* (1950). 2/23: *Yojimbo* (1961) and *The Bad Sleep Well* (1950). Miller Theatre, Columbia University, Broadway and 116th St. (854-7799); $10; students and seniors, $5.

Czech Center New York—2/25: *Loves of a Blonde* (1965). Free. 1109 Madison Ave., at 83rd St. Call 288-0830 for more info.

Donnell Media Center—"Documentaries of Alan and Susan Raymond." 2/18: *Into Madness* (1989) "New African Cinema." 2/17: *Guimba the Tyrant* (1995). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"A Survey of Cuban Cinema." Through 2/25: Thirty films made in Cuba during the last forty years. "Great Performers." 2/18: Vladimir Horowitz and Benno Moiseiwitsch. 2/21: The French Piano and Piano Russe. "Film Follies: The Cinema out of Order." 2/14: *Les Amants Du Pont-Neuf* (1991) and book-signing by Stuart Klawans. "Reel to Reel for Kids." 2/20: *Legends of the High Seas.* Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—2/23: *Contempt* (1963). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Guggenheim Museum—"Documentaries by Jim Dine." 2/23: Three by Dine. Peter B. Lewis Theater, 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Instituto Cervantes—"Spain in European Cinema." 2/18: *La Guerre Est Fini* (1966). At King Juan Carlos I Center, NYU, 53 Washington Square South. "Young Women Directors." 2/19: *Hola, Estás Sola?* (1995). At Instituto Cervantes, 122 East 42nd St. For more info, call 689-4232.

Israel Film Festival—2/3–3/11: Thirty features, shorts, documentaries, and TV movies. At Clearview 59th Street East Theater, 239 E. 59th St. Call 532-2075 for more info.

Japan Society—"Anime: The History of Japanese Animated Films." Through 2/26: A look at the genre, from the forties to the present. 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Postwar Italian Cinema." 2/18–3/2: Twelve significant Italian films that remain unreleased or have fallen out of distribution in this country. "BritDoc: A History of British Documentary Film." Through 3/22: A 27-part survey of classic and unknown British documentaries from 1906 to 1986. "Film Follies by Stuart Klawans." 2/25: Films by Price. "Big As Life: 8 mm films." 2/18: Films by Price, Klahr, Smith, and Gibbons. "Special Screening." 2/19: *Artists and Models* (1955). 2/26: *The Black Cat* (1934). "New Documentaries." 2/25–2/26: *Gypsy Heart* (1998). 11 W. 53rd St. (708-9400); free with $9.50 admission.

Ocularis—"Sunday Night Film Series." 2/21: *Ugetsu* (1953). 70 North 6th St. (bet. Wythe and Kent), Brooklyn. For more info, call 718-388-8713.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tonic—"Monday Night Film Series." 2/22: *One from the Heart* (1982). Tickets, $4. 107 Norfolk St. For more info, call 358-7503.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 2/20–2/21: *The Burmese Harp* (1956). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

theater

Snakebit...Captains Courageous

Broadway

Previews and Openings

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/4 opening. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Band in Berlin—A new musical about the Comedian Harmonists, a German sextet that rose to prominence in the twenties but collapsed by the mid-thirties, when the Nuremberg Laws required the three Jewish members to leave the group. Written by Susan Feldman, performed by real-life sextet Hudson Shad. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/19 for a 3/7 opening. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

The Lion in Winter—Laurence Fishburne and Stockard Channing, Tony winners both, star in James Goldman's famous drama about royal-family squabbling. Michael Mayer directs. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 2/17 for a 3/11 opening. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him; John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/21 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Not About Nightingales—Vanessa Redgrave salvaged this Tennessee Williams play, written by the author when he was 26 and then summarily discarded; her brother, Corin, stars in it, and Trevor Nunn directs. The drama, based on an actual prison uprising Williams read about in the papers, is about a young inmate who falls in love with the warden's secretary and must choose sides when his fellow prisoners rebel. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/25 opening. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Now Playing

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Opening
Bounty Hunting

A good director (Lisa Peterson) directs a cast of Broadway veterans in 'The Chemistry of Change,' Marlane Meyer's farce about a cunning dearie who goes through husbands like popcorn—the divorce settlements pay so well!—until she finally falls in love with fellow No. 10. Is it love—or merely fatigue? Opens February 21 at Theatre Four.

Photograph by Martha Holmes.

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

The Blue Room—Nicole Kidman—!!!—and Iain Glen each play five roles in David Hare's modern adaptation of *La Ronde,* Arthur Schnitzler's classic story of interconnected couples and sexual anxieties. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Jennifer Jason Leigh and Alan Cumming. $65–$80. Tues.–Sat. at 8:00, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—Revisiting this splendid production two years later presents three big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Shubert, 225 W. 44th St. (239-6200).*

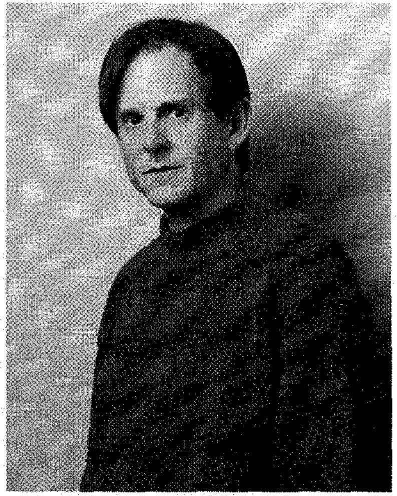
Death of a Salesman—The fiftieth-anniversary production of Arthur Miller's finest, starring Brian Dennehy, Elizabeth Franz, and Kevin Anderson. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Electra—Zoë Wanamaker plays Agamemnon's grieving, vengeful daughter in this new production of Sophocles' play, ably adapted by Frank McGuinness. Also starring Claire Bloom. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat.

Previews
Pagestruck

As it turns out, David Marshall Grant's successful stage career was excellent preparation for his foray into playwriting—and not for all the reasons you'd expect. Yes, he knew how actors work. Yes, he knew the basic ingredients of a good play—how couldn't he, after playing Joe Pitt, the closeted Mormon lawyer in *Angels in America*? But what performing *really* taught Grant was how to handle criticism. Writers, he points out, can be so . . . sensitive, so criminally inflexible. Actors can, too, of course, but at least they're accustomed to repeated assaults on their work. "An actor," Grant explains, "wakes up, goes to an audition, is told he's terrible, goes to another audition, is told he has the wrong nose, goes to another audition, finally gets the role, and is told that most of what he's doing is wrong. It's an actor's job to absorb criticism, at virtually every stage of the operation. So I was totally prepared to rewrite my play. I know it's good to trust your own instincts, but it also behooves writers and directors to listen to actors' questions, because they're not there to make trouble." Mercifully, Grant didn't need to perform major, inpatient surgery on *Snakebit*, which opened to enthusiastic reviews three months ago at the Grove Street Playhouse and transfers to the Century Center on February 16. He merely had to clarify a few moments and cut some scenes. The play, which follows the travails of an actor, his wife, and their freshly dumped friend, premiered about six years ago in Chicago. "The actors showed me I was writing a play about people who were trying to find a way to get unstuck," marvels Grant, 43. "That was much more unconscious when I wrote it." Grant has since started a screenplay, and he's cleaning up another play he wrote after *Snakebit*. He says he's not returning to his first play, written when he was just 25; Jon Robin Baitz, author of *Substance of Fire*, caught it up in Williamstown and had for Grant the following words: "The good news is that you have to put this play away." The *good* news? "Yes. The bad news is that you're a writer, and you have to start writing." JENNIFER SENIOR



at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Parade—This new musical joins two formidable forces in the theater—director Hal Prince and writer Alfred Uhry. The seemingly un-songworthy subject, the wrongful conviction of a factory manager for the murder of a young white girl, is what one would expect of Prince; the context, Jewish Atlanta in the early part of this century, is what one would expect of Uhry. Newcomer Jason Robert Brown did the music. Brent Carver stars. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/28. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (239-6200).*

Ragtime—A musical based on E. L. Doctorow's hi torical novel, with a book by Terrence McNal and music by the composer-lyricist team Stephen Flaherty and Lynn Ahrens. The ep braids the fates of three fictitious families—on black, one Jewish, one Wasp—and an assortme of historical characters. $31–$125. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Pe forming Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living i the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2 Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st S (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyl & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. a 3. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tie jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Now with Christian Slater. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh.

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat*, plays the nun turned governess, and Dennis Parlato plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

You're a Good Man, Charlie Brown—Happiness is, potentially, the revival of this musical, directed by Michael Mayer and starring Anthony Rapp. Book, lyrics, and music by Clark Gesner; based on Charles M. Schulz's *Peanuts* comic strip. $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

Betty's Summer Vacation—A new play by Christopher Durang (*Sex and Longing, Baby With the Bathwater*) about a summer sojourn gone awry—in the Hamptons, no less. Nicholas Martin directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 2/19 for a 3/14 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Bright Lights Big City—A new musical by Paul Scott Goodman, based on Jay McInerney's 1984 novel about a callow young New Yorker's descent into

Photograph by Joan Marcus.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

cocaine hell. Directed by Michael Greif (*Rent*). $45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. In previews for a 2/24 opening. *New York Theatre Workshop, 29 E. 4th St. (460-5475).*

Captains Courageous, The Musical—As the title says, the musical version of the Rudyard Kipling novel (and later, movie), about the spoiled son of a wealthy industrialist who falls off the decks of his father's luxury liner and into the hands of a kindly commercial fisherman. Treat Williams and Brandon Espinoza star; Frederick Freyer did the music, Patrick Cook did the book and lyrics. $50. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 4. In previews for a 2/16 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Chemistry of Change—Marlene Meyer's new comedy about a scheming dearie who surfs from husband to husband, supporting her family with the divorce settlements. She actually falls in love with sucker No. 10: Is it destiny—or merely evolution? $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 2/21 opening. Through 3/7. Starring a cast of recognizables and veterans, including Larry Pine; directed by the talented Lisa Peterson. *Theatre Four, 424 W. 55th St. (239-6200).*

Halfway Home—Diane Bank's new play about a Manhattan tour-bus guide who returns to the Iowa family she spurned ten years before. The New Group presents. $15–$30. Mon. at 7, Tues.–Fri. at 8, Sat. at 4 and 8. Previews begin 2/16 for a 3/3 opening. *Theater at St. Clements, 423 W. 46th St. (279-4200).*

The Hothouse—The Atlantic Theater Company revives Harold Pinter's 1958 comedy about a group of muddling bureaucrats in an unspecified government institution. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. In previews for a 2/25 opening. *Atlantic Theater, 336 W. 20th St. (239-6200).*

The Mineola Twins—Swoosie Kurtz stars in this new play by Paula Vogel, author of the Pulitzer-winning *How I Learned to Drive,* about womanhood in suburbia. Directed by Joe Mantello. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 2/18 opening. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

Murder in America—A new play by Allen Blumberg about millennial mayhem: The economy's in shambles, Bolshevism is on the rise, and hooligans have inherited the earth. $25. Tues.–Sat. at 8, Sun. at 2:30 and 7. In previews for a 2/23 opening. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (279-4200).*

Oh, Coward!—Oh, the potential! A musical revue based on the life and works of Noël Coward. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 2/16 opening. Through 3/14. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Snakebit—After a limited run in a tiny space, David Marshall Grant's play—about a neurotic actor, his fretting wife, and their freshly dumped friend—gets the theater and open-ended engagement it deserves. Naked Angels presents; David Alan Basche, Jodie Markell, Geoffrey Nauffts, and Michael Weston star. $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. Previews begin 2/16 for a 3/1 opening. *Century Center, 111 E. 15th St. (239-6200).*

Now Playing

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Blue Heart—A pair of one-acts from the scathing Caryl Churchill, who this time examines the breakdown of family life. $20–$55. Tues.–Sat. at 7:30, Sun. at 3. Through 2/21. *Brooklyn Academy of Music's Majestic Theater, 30 Lafayette Ave., Brooklyn (718-636-4100).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the fraught friendship between a protégée and her mentor. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/28. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Correct Me If I'm Right—Kate Clinton, who actually manages to make her feminist principles funny, returns to New York with her first one-woman show since *Out Is In*. $30–$35. Tues.–Sat. at 8:30. Through 2/20. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their growing-up story, performed by actors Mickey Kelly and Shay Duffin. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8; Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dream City Twosome—Tony Howarth's romantic story between a vagabond and a pretty girl who lives in a park. $35. Wed.–Sat at 8, Sun. at 3. Through 3/28. *Irish Arts Center, 553 W. 51st St. (581-4125).*

The Eros Trilogy—A three-paneled work by Nicky Silver connecting mothers and sons. Starring Zak Orth, T. Scott Cunningham, and the always-formidable Betty Buckley. $35. Mon.–Fri. at 8, Sat. at 3 and 8. Through 2/27. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Directed by Daniel Sullivan; starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his musical spoof poking fun at the absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15; Sat. at 2:30 and 8:15; Sun. at 3:30 and 7:30. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—Michael Cerveris stars in John Cameron Mitchell's stunning rock concert-cum-musical, in which a German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting. $20–$49.50. Mon., Wed., and Thurs. at 8; Fri. at 8 and 11; Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A daring innovation, perhaps, but this musical revue is about an amusingly quaint subject these days: Heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

James Naughton: Street of Dreams—It's two hours of crooning from the two-time Tony marvy James Naughton. $50. Wed.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. Through 3/14. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

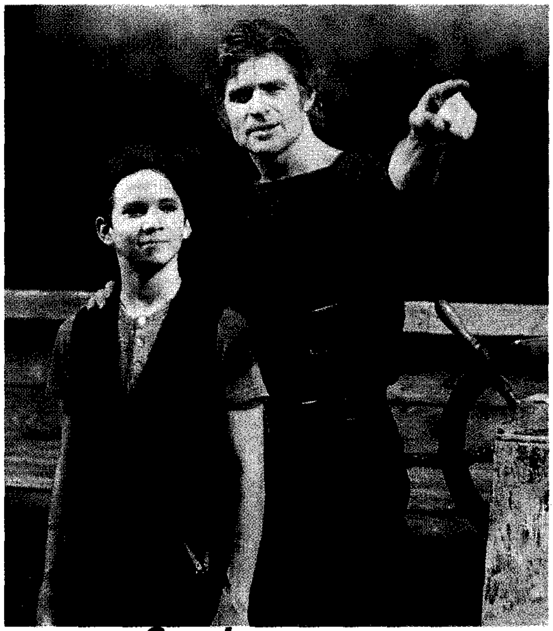
Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the efforts of four Italian-American grandparents to change their grandson's life. $45. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John*



Opening High C's

As the title implies, 'Captains Courageous, The Musical' is a songful version of Rudyard Kipling's famous story about a spoiled kid who falls into the hands of a hardworking fisherman. Treat Williams and Brandon Espinoza star; opens February 16 at the Manhattan Theatre Club.

Photograph by Joan Marcus.

Opening
Gore Games

Generally, Matthew Broderick plays only mildly transgressive figures—kids who play hooky, for example, or accidentally hack their way into the electronic bowels of the Pentagon. But in the Broadway revival of *Night Must Fall*, a 1935 spine-tingler by Emlyn Williams, the angel-faced Neil Simon favorite plays a sociopath, insinuating himself into the home of an invalid, knocking up the house help, and . . . Opens February 21 at the Lyceum Theatre.

Houseman Theatre, 450 W. 42nd St. (239-6200).

Oy!—A new comedy by Rich Orloff showing the effects of Yiddish words on contemporary life. With original music by Greg Pliska and a live klezmer duo. Presented by Melting Pot Theatre. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Theater 3, 311 W. 43rd St. (279-4200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Rollin' on the T.O.B.A.—A songful tribute to the last days of black vaudeville, when African Americans toured the 80-house circuit with their white brethren but were often denied pay and lodging. Conceived and written by Ronald "Smokey" Stevens and Jaye Stewart. $38.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stop Kiss—Diana Son's new play about a smart, single woman whose world flips upside-down when she falls in love with another woman. $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 2/21. *The Public's Shiva Theater, 425 Lafayette St. (239-6200).*

The Misanthrope—Uma Thurman plays a pretty yet dim American starlet in this Molière comedy, which translator Martin Crimp has wisely re-set in contemporary London. Roger Rees also stars; directed by Barry Edelstein. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 2/28. *Classic Stage Company, 136 E. 13th St. (239-6200).*

This Is Our Youth—Kenneth Lonergan's play concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy and scalpel-like penetration. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. When the comedy eventually turns serious, the transition is flawless and shattering. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

Birth Rite—Elizabeth Hess's new play about a Mennonite woman's struggle to break free of religious oppression. Directed by Richard Caliban. $12. Thurs.–Sat. at 8, Sun. at 3. Through 2/21. *Harold Clurman Theatre, 412 W. 42nd St. (279-4200).*

Bravo, NY!—A comedy about a prominent catering outfit of the same name, which for one night must supply food and friendly service for a bogus ceremony cooked up by a loveless financier to boost his public image. By Dominic Orlando. $20. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Samuel Beckett Theatre, 412 W. 42nd St. (673-3852).*

Caesar and Cleopatra—George Bernard Shaw's depiction of Caesar as a devious egocentric. Performed by the Jean Cocteau Rep. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 3/26. *Bouwerie Lane Theatre, 330 Bowery. (677-0060).*

Cleveland—Mac Wellman's 1986 play about suburbia, intergalactic warfare, and the prom. Presented by the Bat Theater Co. $10. Fri. and Sat. at 10. Through 3/13. *The Flea, 41 White St. (226-0051).*

Desperelics—Alexander Lyras tears through the roles of eight overaccomplished or despairing urban types, all slouching at various rates toward the new millennium. $15. Fri. and Sat. at 8, Sun. at 7. *Gene Frankel Theater, 24 Bond St. (505-0099).*

Going to the River—Ensemble Studio Theatre's two-week festival of staged readings and performances of works of African-American women. $7. Tues.–Sat. at 8, Sun. at 2. Through 2/21. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

Human Resources—The newest solo show from Richard Hoehler, the inspired guy behind the Obie-winning *Working Class*. Here, he plays five men struggling for survival in New York City. $25. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Kaufman Theater, 534 W. 42nd St. (279-4200).*

King John—The Present Company presents Shakespeare's rarely performed tragedy. $12. Wed.–Sat. at 8. Through 3/6. *Present Company Theatorium, 198 Stanton St. (420-8877).*

Last Train to Nibroc—A romantic comedy about two lost kids on a train carrying the coffins of Nathaniel West and F. Scott Fitzgerald. $15. Thurs.–Sat. at 8, Sun. at 3. Through 3/20. *78th Street Theatre Lab, 236 W. 78th St. (873-9050).*

Mao Zedong: Jealous Son—A multimedia opera with four principals: Teenage Mao, Comrade Mao, Chairman Mao, and Dead Mao. Yow. Libretto by Alvin Eng; music by Yoav Gal. $12. Thurs.–Sat. at 10. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Nothin' but the Blues—A four-character play celebrating the black music of the twenties, thirties, and forties. $12. Thurs.–Sat. at 8, Sun. at 3:30 and 8. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Spray/Oedipussy—Two one-man shows performed in rotating repertory by Mike Albo and Jonathan Ames, respectively, who share in common demented spirits and stiletto-pointed storytelling. Consumerism is the subject of the first; Mum, quite obviously, dominates the second. $12. Call for specific dates and showtimes. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed. at 3 and 8:30, Sat. at 5 and 8:30, Sun. at 2. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

Umbrage—A new Steven Sater play about the fraught friendship between an aging immigrant factory worker and a struggling musician. With original music by Duncan Sheik. $12. Thurs.–Sun. at 8. Through 2/28. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

You Shouldn't Have Told—Anne Thompson-Stretching's long-running drama about what happens to an African-American family when the daughters reveal that they have been sexually molested by their mother's boyfriend. $30. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Chernuchin Theatre, 314 W. 54th St. (279-4200).*

Photograph by Joan Marcus.

art

Wall Works...Sarah Vanderlip...Art Show

Galleries

Solos

Madison Avenue and Vicinity

Jennifer Bartlett—A new series of pastels depicting Arizona mountains at different times of day; through 3/13. Gray, 1018 Madison Ave. (472-8787).

Ray Johnson—A selection of collages from the artist's estate in conjunction with the retrospective of his work currently on display at the Whitney Museum of American Art; through 3/27. At Feigen, 49 E. 68th St. (628-0700) and Feigen Contemporary, 535 W. 20th St. (929-0500).

Jeff Joyce—Paintings of Nantucket moors and coastlines that share an affinity with Nordic pastoral painting; through 2/27. Winston Wächter, 39 E. 78th St. (327-2526).

Knox Martin—Recent large-scale abstract paintings that continue the artist's use of overlapping forms and juxtapositions of high-key colors; through 2/28. Gat, 1100 Madison Ave. (327-0441).

Paul Resika/John Constable Jr.—New paintings of abstracted Provincetown landscapes/Recent landscape paintings in the Impressionist tradition by the great-nephew of the painter John Constable. Through 2/27. Salander-O'Reilly. 20 E. 79th St. (879-6606).

Paul Rotterdam—A painting inspired by the artist's nightly observation of the Hale-Bopp Comet, and drawings and paintings based on his continuing studies of nature; through 3/20. Cadé, 1045 Madison Ave. (734-3670).

Ed Ruscha—New paintings from the "Metro Plots" series that continue the artist's interest in urban landscapes and take simplified street maps of Los Angeles as their point of departure; through 2/27. Gagosian, 980 Madison Ave. (744-2313).

David Wojnarowicz—Stencil works, map collages, paintings, sculpture, and objects made between 1982 and 1984 by the late artist, whose work is currently the subject of a retrospective at the New Museum of Contemporary Art; through 3/6. Baumgold, 128 E. 72nd St. (861-7338).

57th Street Area

Vincent Amato—New welded-steel sculptures; through 3/6. McGrath, 20 W. 57th St. (956-3366).

Hugo Bastidas/Julie Hedrick—Recent paintings whose themes include children, arches, and indigenous conflict/Paintings that depict forms emerging from fields of color. Through 3/6. Haime, 41 E. 57th St. (888-3550).

Eric Blum/Jeremy Kidd—Portraits of young women in oil paint and beeswax/Paintings based on enlarged nova print photographs of biological organisms or industrial landscapes. Through 3/6. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Alexander Calder—A selection of prints, drawings, and gouaches dating from the thirties to the seventies; through 3/6. Sheehan, 20 W. 57th St. (489-3331).

Marsden Hartley—The first-ever exhibition devoted exclusively to the lithographs made by the American artist while he was living in Berlin in 1923; through 4/9. Babcock, 724 Fifth Ave. (767-1852).

Lee Krasner—Paintings from the late forties through the early sixties; through 3/13. Miller, 41 E. 57th St. (980-5454).

Elizabeth Murray—New paintings that continue the artist's exploration of familiar images; through 3/13. PaceWildenstein, 32 E. 57th St. (421-3292).

Elizabeth Newman—New sculpture in which quotidian objects, natural materials, and domestic materials are arranged in poetic installations; through 2/27. Lelong, 20 W. 57th St. (315-0470).

Richard Stankiewicz—Gestural ink drawings and three large sculptures made between 1959 and 1962; through 3/6. Zabriskie, 41 E. 57th St. (752-1223).

Charles W. Taylor—Thickly impastoed abstract paintings ranging in date from the fifties through 1997; through 3/2. Gregory, 41 E. 57th St. (754-2760).

Melissa Weinman—Recent figurative paintings that depict contemporary versions of Christian saints' stories and mythological scenes; through 3/3. Tatistcheff, 50 W. 57th St. (664-0907).

Tom Wesselman—A survey of paintings, collages, sculptural models, and gouaches made between 1960 and 1998; through 3/20. Davidson, 41 E. 57th St. (759-7555).

Beatrice Wood/Ralph Bacerra—A selection of ceramic works by this artist, who died last year at the age of 105/Monumental, extravagantly patterned lidded vessels. Through 3/6. Clark, 24 W. 57th St. (246-2205).

SoHo and TriBeCa

Romolo Del Deo/Lisa Breslow—Bronze sculptures of fragmented body parts/Intimately scaled landscape paintings. Through 3/13. Bridgewater/Lustberg, 560 Broadway (941-6355).

Roy Dowell—Recent large-scale paintings and collages on paper, whose painted passages, picture fragments, and combinations of letters hint at hidden meanings; through 3/13. Marcus, 578 Broadway (226-3200).

Suzan Frecon—Recent oil paintings and watercolors that continue the artist's use of "red earth" colors; through 3/13. Markey, 55 Vandam St. (627-4446).

Alberto Giacometti—A collection of drawings by the sculptor that have not been previously exhibited in the United States; through 2/27. Kent, 67 Prince St. (966-4500).

Max Goldfarb—An installation composed of brown paper bags, artificial grass, and molded constructions of vehicle parts that suggests an airplane wreck as viewed from an aerial perspective; through 3/6. Meltzer's On View . . . , 588 Broadway (343-8256).

Vincent Hamel—Paintings that represent the artist's ruminations on the fundamental elements of painting and drawing, such as pigment, support, and brushstroke or mark; through 3/6. M-13, 72 Greene St. (925-3007).

Frances Hynes—New paintings and works on paper that depict layers of imagery from everyday life; through 3/2. Kelly, 591 Broadway (226-1660).

Shirley Klinghoffer—Glass sculptures whose thin, skinlike forms are taken from the supports used on women's bodies during radiation therapy; through 3/6. Central Fine Arts, 596 Broadway (966-8836).

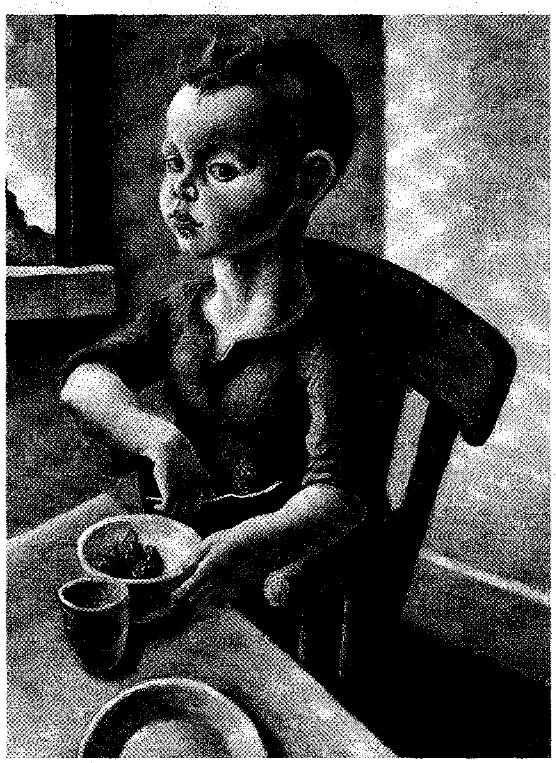
Jill Levine/Stacey Davidson—Mixed-media works painted with images of Indian gods and goddesses/Psychological portraits. Through 3/13. P.P.O.W., 476 Broome St. (941-8642).

Michael Lucero—Recent ceramic works from the artist's "Excavation" series; through 2/27. Beitzel, 102 Prince St. (219-2863).

David Salle—New paintings from the artist's "Glass and Mirror" series that explore reflection, disjunction, and fragmentation through the juxtaposition of narrative elements, through 3/6, at Lehmann Maupin, 39 Greene St. (965-0753), and new paintings depicting angel statuary, performing bears, acrobats, interiors, and still lifes, through 2/27, at Gagosian, 136 Wooster St. (228-2828).

Larry Zox—Recent abstract paintings; through 2/27. Algus, 25 Thompson St. (966-1758).

Happening **During the gray days of February, there's no better tonic for the spirit than that annual favorite of New Yorkers known as The Art Show. This year's fair gathers 64 of the nation's top dealers (below, Thomas Hart Benton's *T. P. Three Years Old*, 1929, being offered by Berry-Hill Galleries), all members of the Art Dealers Association of America, which sponsors the event. Ticket sales benefit the Henry Street Settlement. *At the Seventh Regiment Armory, Park Avenue at 67th Street, February 18 to 22 (Thursday noon–8; Friday, Saturday, and Sunday till 7; Monday till 6); admission, $12.***



Photograph courtesy of Berry-Hill Galleries, Inc.

Chelsea

Cristian Alexa—Photographs and slides documenting the artist's unannounced actions for an unsuspecting audience at various locations in New York City; through 3/13. Martz, 529 W. 20th St. (206-3686).

Michael Ricardo Andreev—Paintings of heraldic images in black and white enamel; through 3/1. Rodriguez Degranier, 361 W. 17th St. (243-3177).

Asymptote—New work by the architectural team Rashid + Couture; through 3/20. Urbach, 526 W. 26th St. (627-0974).

Phyllis Baldino—A four-channel video installation that explores the implications of nanotechnology, a science that would make it possible to remake the world molecule by molecule; through 3/6. Tate, 413 W. 14th St. (242-9888).

Jean-Marc Bustamante—Large-scale gestural abstract drawings silk-screened on Plexiglas; through 3/20. Marks, 523 W. 24th St. (242-0200).

Christopher Chiappa—Sculptures employing common objects to humorous effect and photoworks that reference the styles of seventies conceptual artists; through 2/27. Fredericks, 504 W. 22nd St. (633-6555).

Andy Collins—New paintings; through 3/6. Audiello, 526 W. 26th St. (675-9082).

Bart Domburg/Jitka Hanzlová—Painted portraits that focus on the act of looking and being looked at/Photographs documenting the Czech artist's hometown. Through 3/20. Gasser & Grunert, 524 W. 19th St. (807-9494).

Peter Fischli and David Weiss—Three slide shows made up of hundreds of the artist's recent photographs of flowers; through 3/20. Marks, 522 W. 22nd St. (243-0200).

Melissa Gwyn/Doug Hall—New abstract paintings of biomorphic forms/Selections from two recent series of the artist's photographs, including images of Roman architecture and the mountains of the American West. Through 2/27. Feigen Contemporary, 525 W. 20th St. (929-0500).

Zhang Huan—Recent photographs and video by a Chinese performance artist; through 3/27. Protetch, 511 W. 22nd St. (633-6999).

Karen Kilimnik—New paintings and photographs that present likenesses of the artist in the guise of real and imagined characters; through 3/20. 303, 525 W. 22nd St. (255-1121).

Jon McCafferty/Jeff Burch—Recent abstract paintings by both; through 3/6. Grimm, 505 W. 28th St. (564-7662).

Donna Moylan/Elaine Reichek—Recent paintings in which narrative is layered over abstraction/A video and new video stills from a larger body of work, *When This You See . . .*, which is a compilation of clips from films from the twenties to the nineties that show women sewing. Through 3/27. Klagsbrun, 526 W. 26th St. (243-3335).

Joyce Scott—Sculptures that incorporate beadwork and address issues of race, identity, and history; through 3/13. Anderson, 453 W. 17th St. (463-0970).

Claude Simard—New sculpture and photographs that continue the artist's investigation of colonial identity; through 3/13. Shainman, 513 W. 20th St. (645-1701).

Kenneth Snelson—Sculpture and drawings from 1968 to the present; through 2/28. Marlborough Chelsea, 211 W. 19th St. (463-8634).

Paul Thek—Drawings made between 1966 and 1988, most of which are being shown in New York for the first time, and works on newspaper, self-portraits, landscape drawings; through 3/13. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Sarah Vanderlip—Sculptures of figures and objects cast from sugar; through 3/6. XL, 504 W. 22nd St. (462-4111).

Lawrence Weiner—A survey of the artist's posters, drawings, and small printed works; through 2/27. At Bound & Unbound, 601 W. 26th St. (463-7348) and Tonkonow, 601 W. 26th St. (255-8450).

Other

David Wojnarowicz—Early paintings and silk-screened posters made between 1981 and 1983 by the late artist, whose work is currently the subject of a retrospective at the New Museum of Contemporary Art; through 2/27. Mansion, 54 St. Marks Place (505-7055), Wed.–Sat. 12–6.

Group Shows

Madison Avenue and Vicinity

Feigen—49 E. 68th St. (628-0700). "Strange Beauty: A Century of Mannerism, 1520–1620." Mannerist paintings and drawings from Italy and the Netherlands by Caravaggio, Pino, Puligo, Vasari, others; through 4/2.

Knoedler—19 E. 70 St. (794-0550). "Side by Side," textile folk art from various cultures, paired with paintings by twentieth-century abstract artists including Gottlieb, Rothko, Scully, others; through 2/27.

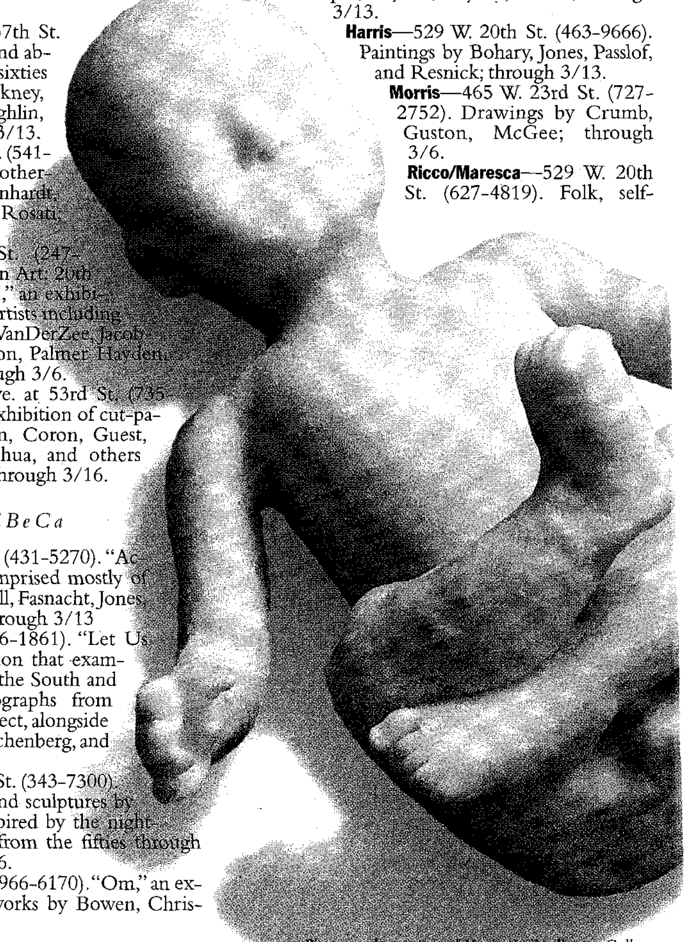
Kouros—23 E. 73rd St. (288-5888). Works by six Texas-born artists, Alvorado, Kennaugh, Lewis, Manes, Miller, Young; through 2/27.

Wildenstein—19 E. 64th St. (879-0500). "French Master Drawings From the 16th Through the 18th Centuries," with works by Boucher, Fragonard, Greuze, Watteau, others; through 5/1.

Talent

Sugar Baby

Sarah Vanderlip's wish to incorporate life into her work led to the remarkable sculpture below, a cast-sugar replica of the artist's 1-year-old son. At Xavier LaBoulbenne, 504 West 22nd Street; through March 6.



Photograph courtesy of Xavier LaBoulbenne Gallery.

57th Street Area

Ameringer/Howard—41 E. 57th St. (935-1110). Color field and abstract paintings from the sixties by Albers, Caro, Hockney, Hofmann, Louis, McLaughlin, Noland, others; through 3/13.

Marlborough—40 W. 57th St. (541-4900). Drawings by Motherwell, early works by Reinhardt, and sculptures by Rosati; through 3/13.

Rosenfeld—24 W. 57th St. (247-0082). "African-American Art: 20th Century Masterworks, VI," an exhibition of crucial works by artists including Romare Bearden, James VanDerZee, Jacob Lawrence, Bob Thompson, Palmer Hayden, and Hale Woodruff; through 3/6.

YWCA—610 Lexington Ave. at 53rd St. (735-9731). "Paper Cuts," an exhibition of cut-paper works by Brackman, Coron, Guest, Obrosey, Twitchell, Xinhua, and others from around the world; through 3/16.

SoHo and TriBeCa

Apex Art —291 Church St. (431-5270). "Actual Size," an exhibit comprised mostly of works on paper by Carroll, Fasnacht, Jones, Madsen, and Quaytrn; through 3/13

Collins—83 Grand St. (226-1861). "Let Us Now Praise," an exhibition that examines poverty and race in the South and includes famous photographs from Walker Evans's WPA project, alongside works by Hargrave, Rauschenberg, and Walker; through 2/27.

Deitch Projects—76 Grand St. (343-7300). Photographs by Sidibé and sculptures by Guebehi and Damas inspired by the nightclubs of Bamako, Mali, from the fifties through the seventies; through 3/6.

Dorsky—379 W. Broadway (966-6170). "Om," an exhibition of meditative works by Bowen, Christensen, Highstein, Means, Shechet, Westfall, others; through 4/6.

Exit Art—548 Broadway (966-7745). "Paradise 8," curatorial experiment in which eight curators will merge initially discrete exhibition zones of work by various artists within the gallery space over a period of three months; through 4/3.

Harris—383 W. Broadway (431-3600). Still lifes by Del Grosso, and works by Jelinek, Nitka, Rosenberg, and Weber; through 3/13.

Kustera—41 Wooster St. (965-1527). "Distortion," works by Jacobson, Leber, Mellyn, Scobel, and Witkin that experiment with the genre of portraiture; through 3/6.

Solomon—172 Mercer St. (941-5777). An installation and works on paper by Lisa Hoke; recent color photographs by Barbara Pollack; new paintings by Julia Jacquette; through 2/27.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). "Domestica," an installation by Michael McMillen, through 3/3; paintings and photographs by Emma Amos and Builder Levy, through 2/21; glass sculpture and paintings by Judith Linhares and Lindsay Walt, through 3/14.

AU base—433 14th St. (414-0563). "Accrochage," with paintings by Bayliss and Etzhold, and works by Horning, Krüger, Templin; through 2/27.

Bravin + Lee—526 W. 26th St. (352-8374). Works by Dunham, Noble, Oates, and Saul; through 3/13.

Cooper—534 W. 21st St. (255-1105). "Wall Works," a collaborative project by dozens of well-known artists, including Grünfeld, Hirst, Judd, LeWitt, Paik, Warhol, others; 2/20–3/20.

D'Amelio Terras—525 W. 22nd St. (352-9460). Paintings, works on paper, and sculpture from 1960 by Andre, Johns, Kusama, Manzoni, Stella; through 2/27.

Greene Naftali—526 W. 26th St. (463-7770). Drawings and works on paper by more than 40 artists, including Borgese, Hug, Klimnik, Meckseper, Myoda, Peyton, others; through 3/13.

Harris—529 W. 20th St. (463-9666). Paintings by Bohary, Jones, Passlof, and Resnick; through 3/13.

Morris—465 W. 23rd St. (727-2752). Drawings by Crumb, Guston, McGee; through 3/6.

Ricco/Maresca—529 W. 20th St. (627-4819). Folk, self-taught, and outsider art from the collection of Robert M. Greenberg, chairman and CEO of R/GA Digital Studios; through 3/6.

Sikkema—530 W. 22nd St. (941-6210). Works by Alÿs, Callahan, Bellevue, Epstein, Herrera, Bill Jacobson, Katz, Kopystiansky, and Seeley; through 3/6.

Other

Rotunda—33 Clinton St., between Cadman Plaza West and Pierrepont St., Brooklyn Heights (718-875-4047), Tues.–Fri.12–5, Sat. 11–4. "Zone of Risibility," an exhibition of humorous and witty works by Brooklyn artists Awai, Cook, Costigan, Ganjian, Moyer, Mukerjee, Wang, others; through 3/27.

Photography

Ansel Adams—Photographs by the famous landscape photographer; through 5/1. Carter, 560 Broadway (966-1933).

Bernd and Hilla Becher—New photographs of industrial structures by collaborators who have been working together for almost forty years; 2/20–3/27. Sonnabend, 420 S. Broadway (966-6160)

Brett Weston—Photographs of the Oceano Dunes taken between 1931 and 1969; 2/20–3/27. D2, 851 Madison Ave. (734-5300).

Keith Carter—New black-and-white photographs by the Texas-born photographer known for square silver-tone prints that highlight crisply focused everyday subjects against an atmospheric background blur; through 3/13. Greenberg, 120 Wooster St. (334-0010).

James Casebere—Staged photographs made between 1975 and 1990; through 3/6. Kelly, 43 Mercer St. (343-2405).

Jed Devine—New and previously unseen palladium prints; 2/18–3/27. Benrubi, 52 E. 76th St. (517-3766).

William Eggleston—Never-before-seen early color images by a groundbreaking artist whose 1976 exhibition of color photographs at MOMA broke the black-and-white barrier; through 2/27. Cheim & Read, 521 W. 23rd St. (242-7727).

Gerrit Engel/Jan Staller—Photographs of grain elevators in Buffalo, New York/Recent color landscape photographs. Through 2/27. Saul, 560 Broadway (431-0747).

Patrick Faigenbaum—Photographs of Italian aristocrats, and more personal images of families by the French photographer; through 3/27. Gladstone, 515 W. 24th St. (206-9300).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. A photo essay of a Brooklyn teenage gang by Bruce Davidson; through 3/7. . . . "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*; through 3/7.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "To the Rescue," paintings, sculpture, photography, video and multimedia works by Abakanowicz, Ewald, Osorio, Winters, and four others that reflect the artists' research in the American Joint Distribution Committee's photographic archives; through 3/16.

Lotte Jacobi—Photographs taken in forties and fifties Berlin and New York, including portraits of Chagall, Einstein, Mann, Stieglitz, others; through 3/20. Van Der Donk, 601 W. 26th St. (691-5973).

Mann—210 Eleventh Ave. (570-1223). "Inside/Outside," in conjunction with *Blind Spot* magazine's recent issue, an exhibition of photographs including images by Bartscherer, Brouws, Casebere, Tourlentes, Waters, others; through 3/27.

Miller—20 W. 57th St. (397-3930). Recent color photographs by Stéphanie Couturier; "Visage," an exhibition of sixteen portraits by renowned photographers Evans, Abbott, Steichen, others; through 3/27.

Barbara Morgan—Retrospective of a photographer well-known for collaborations with Martha Graham and her experimental photomontages and photograms; 2/20–3/27. Danziger, 851 Madison Ave. (734-5300).

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Black-and-white images from the fifties by the French fashion photographer Guy Bourdin, and "Cropping and Picture Making," a comparative exhibition of photographs by Kertesz, Man Ray, Weston, and Winogrand; through 3/6.

Barbara Pollack—*A conceptual photo-installation responding* to Steichen's famous "Family of Man" exhibit; through 3/6. Thread Waxing Space, 476 Broadway (966-9520).

Ricco/Maresca—529 W. 20th (627-4819). Nude photographs of the human figure by Bidaut, Carucci, Slota, Von Bruenchenheim, others; through 3/6.

Aaron Rose—New images; through 3/20. Kasmin, 74 Grand St. (219-3219).

Victor Schrager—*Recent aviary photographs and still* lifes; through 3/6. Houk, 745 Fifth Ave. (750-7070).

Gerardo Suter—A survey of works exploring such themes as memory and the persistence of the past; by an Argentinian-born artist who has lived in Mexico since 1970, including black-and-white photographs of landscapes and figures, through 3/21, at the Americas Society, 680 Park Ave. (249-8950) and Throckmorton, 153 E. 61st St. (223-1059), and two large-scale video installations, through 3/20, at the Sculpture Center, 167 E. 69th St. (879-3500).

Rolf Tietgens—Surrealist photographs executed in the late thirties; through 3/20. De Lellis, 47 E. 68th St. (327-1482).

Ubu—16 E. 78th St. (794-4444). "The Photogram: 1918–1948," a survey of the photographic process featuring works by Lissitzky, Man Ray, Moholy-Nagy, Schad, others; through 3/6.

Frank Yamrus—Black-and-white photographs capturing the motion of nude figures in water; through 3/6. Morthland, 225 Tenth Ave. (242-7767).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works *in porcelain* by 40 *international* artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-*and-white* photographs of Papua New Guinea's indigenous species, art, architecture, and people, taken by Museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; 2/18–5/30. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Brooklyn Museum of Art—"Lewis Wickes Hine: The Final Years." 110 photographs of New York, only ten of which have been seen by the public, including images documenting the construction of the Empire State Building, the arrival of immigrants at Ellis Island, and workers in mills and factories; through 4/4. . . . "Domestic Transformations: Working in Brooklyn." Wallpaper, carpets, furniture, and ceramic tiles by Brooklyn-based artists Ann Agee, Jean Blackburn, Ron Baron, and Andy Yoder; through 3/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (museum open until 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. . . . "Unlimited by Design." An *exhibition focusing* on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. . . . 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

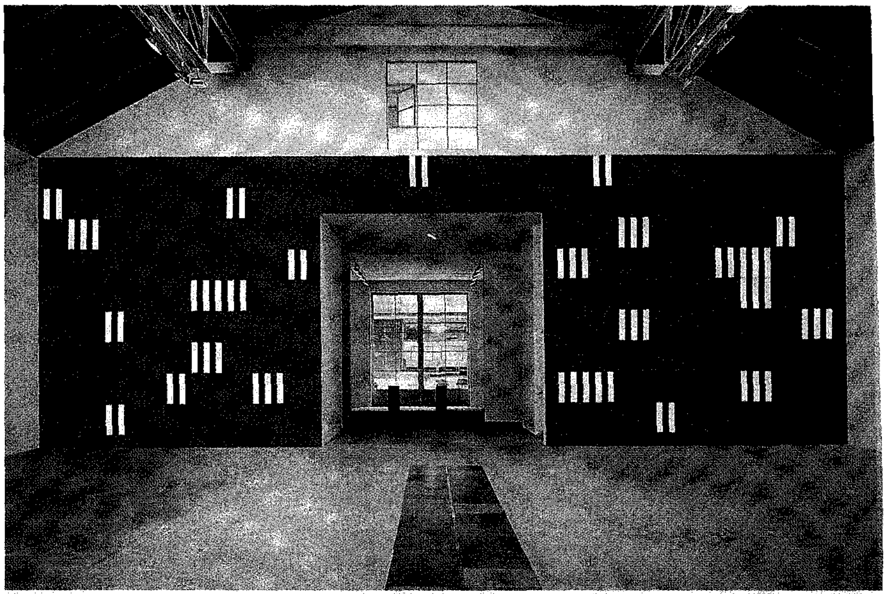
Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work that made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"The Art of Jack Delano." Documentary photographs of interiors, people, and landscapes contributed by the artist to the Farm Security Administration during the thirties; through 2/28. . . . "Gods, Spirits, and Legends: Twentieth-Century Art in El Salvador." The first thematic show of paintings from El Salvador in the United States, featuring 40 works by 17 artists born between 1900 and 1960; *through* 2/28. . . . "Casitas: Gardens of Reclamation." Large-scale photographs of casitas, small structures built by Puerto Rican immigrants in vacant lots and gardens throughout New York City; through 2/28. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais's celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"First Steps II: Emerging Artists From Japan." Recent works in diverse media by seven Japanese artists; through 3/20. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores the Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and construc-



On View Edition Schellmann, a publisher of artists' prints and multiples since 1969, takes contemporary publishing to the next level with its latest project, *Wall Works,* a collaboration between contemporary artists, who conceived various wall works that can be altered according to site, and the master printers and fabricators who executed them (above, Daniel Buren's *Unexpected Variable Configuration: A Work in Situ,* 1998, fabricated by Michael Mack). Artist participants include Richard Artschwager, Sherrie Levine, Sol LeWitt, and Nam June Paik, among others; the results can be seen at Paula Cooper Gallery, 534 West 21st Street, from February 20 through March 20.

tions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; 2/22–5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Jewish Museum—"Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. . . . "Common Man, Mythic Vision: The Paintings of Ben Shahn." The first major museum exhibit of the artist's paintings since 1976, comprising works made by the artist between 1936 and 1965; through 3/7. . . . 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Dosso Dossi, Court Painter in Renaissance Ferrara." Paintings by the sixteenth-century Italian artist, who worked in Ferrara; through 3/28. . . . "Anselm Kiefer: Works on Paper, 1969–1993." A selection of works on paper that offer an overview of the ideas and themes of the first two decades of the German painter's career; through 3/21. . . . "Cubism and Fashion." Cubism-influenced clothing by Madeleine Vionnet, Callot Soeurs, and Gabrielle Chanel, as well as examples of contemporary fashion; through 3/14. . . . "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Charles Burchfield From the Collection." Watercolors, paintings, and prints created between 1915 and 1963; through 2/28. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28. . . . "Félix Vallaton: Woodcuts and Three Paintings." Woodcuts from the 1890s paintings from the 1920s by a Swiss artist who worked in France; through 2/21. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Landscapes of the Soul: Woman of the African Diaspora—Photographs by Chester Higgins, Jr." Images of African and African-American women taken over the past 30 years; through 3/28. . . . "A Sense of Wonder: African Art From the Faletti Family Collection." A selection of objects from Western, Central, and Eastern Africa dating from the sixteenth to the early twentieth century; through 3/28. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; 2/18–5/18. . . . "Projects 67— Elaine Reichek: When This You See." Embroidered works that take the format of traditional samplers, but whose aphorisms are culled from art history, literature, science, mythology, and popular culture; through 3/30. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; through 4/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern western fashion; through 4/24. . . . "Shoes: A Lexicon of Style." More than 100 pairs of women's shoes, among them twenties pumps by André Perugia, fifties stilettos by Roger Vivier, and seventies platform sandals by Charles Jourdan; through 4/17. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"Treasures Revealed: Nineteenth- and Twentieth-Century American Works on Paper From the Collection of the National Academy." Drawings, prints, watercolors, and pastels by Kenyon Cox, Thomas Moran, Paul Landacre, William Trost Richards, and others; through 3/7. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist who died of AIDS in 1992; through 6/20. . . . "Anaida Hernandez: Juegos Ilegales/Illegal Games." Large-scale casino-like games created with interactive installations, paintings, and objects; through 4/11. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"What Goes Up Must Come Down: Order and Disorder: Architectural Transitions in Prints and Photographs." Prints depicting the life cycles of built structures, drawn from the library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 4/3. . . . *"In thy map securely saile"*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's Map Division in 1997 by the estate of Lawrence H. Slaughter; through 3/20. . . . Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Treasures From Mount Vernon: George Washington Revealed." A rare collection of Washington items that have never been exhibited outside Mount Vernon, among them his letters, his camp bed used during the Revolutionary War, and his pistol and four swords, and a variety of personal objects; through 2/22. . . . "New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime detection equipment; through 3/21. . . . "Secrets of a Beautiful Face: Beauty Product Advertisements From the Collection of the New-York Historical Society"; through 4/11. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Ronald Bladen: Selected Works." A survey of the minimalist's large-scale sculpture, models, and drawings; through 4/3. . . . "1999: P.S. 1 Studio Program Exhibition"; through 4/3. . . . "Primarily Structural: A

Photograph by Tom Powel, courtesy of Edition Schellmann and Jeanne Greenberg Art Advisory.

Selection of of Minimalist and Post-Minimalist Works on Paper." Works by Carl Andre, Jene Highstein, Patrick Ireland, Jackie Winsor, and others; through 4/3. . . . "Criss Cross: Some Young New Yorkers III"; through 4/3. . . . "The Game Room: A Tribute to Gino De Dominicis." A painting and several conceptual works together with a gambling table for the use of museum visitors; through 4/3. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Wormsley Library: A Personal Selection by Sir Paul Getty, K. B. E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Life Cycles: The Charles E. Burchfield Collection." A selection of of the artist's watercolors, works on paper, lithographs, and paintings from the Burchfield-Penney Center in Buffalo; through 3/21. . . . "Before the Lens: Images of the Imagemakers From the Charles Schwartz Collection." Photographs of Louis-Jacques Mandé Daguerre, Nadar, William Henry Fox Talbot, and other well-known photographers taken by famous and anonymous photographers; through 3/21. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Ray Johnson: Correspondences." Selections from five decades of work by the collagist and mail artist (1927–95); through 3/21. . . . "Duane Hanson: A Survey of His Work From the 30s to the 90s." A retrospective of works by the sculptor (1925–1996) known for his life-size, realistic renderings of ordinary people; through 2/28. . . . "Hindsight: Recent Work From the Permanent Collection"; through 2/21. . . . "Gary Hill: Circular Breathing." Five large-scale black-and-white video projections; through 3/21. . . . "Pale Guide to Transparent Things." A related group of photographic works by Seton Smith; through 4/4. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese women who disappeared mysteriously in the thirties by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). 2/23 at 10: "20th Century Art." On view from 2/20.

Christie's East—219 E. 67th St. (546-1000). 2/18: "Travel." On view from 2/13. 2/23: "20th Century Paintings." On view from 2/20. 2/24: "Judaica." On view from 2/20.

Doyle—175 E. 87th St. (427-2730). 2/24 at 10: "Fine Furniture, Decorations, and Paintings." On view from 2/20.

Phillips—406 E. 79th St. (570-4830). 2/23 at 10:30: "Furniture and Decorations." On view from 2/19.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 2/17 at 10:15 and 2: "Impressionist Art." On view from 10:15 and 2. 2/19 at 10:15 and 2: "Contemporary Art." On view from 2/13.

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Concerts

"Bahia and Beyond: Music and Dance of Northeast Brazil"—The state of Bahia is one of the Western hemisphere's most fertile musical regions, a cultural crossroads where African, indigenous, and European influences have converged to bring forth various exotic kinds of samba, the feline and acrobatic *capoeira*, and the cerebral avant-garde pop of the late sixties. In this show, New York's Roots of Brazil ensemble pays homage to the region's various musical and choreographic legacies. 2/19 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $21.*

Gato Barbieri—2/20 at 8. *Town Hall, 123 W. 43rd St. (840-2824). $25–$35.*

Jimmy Buffet and the Coral Reefer Band—2/22 at 8. *Madison Square Garden, Seventh Ave. at 32nd St.* 2/24 at 8. *Nassau Coliseum, Uniondale, Long Island* 2/26 at 8. *Continental Airlines Arena, East Rutherford, New Jersey. (212-307-7171). $28–$65.*

"The Great Hollywood Studios: Songs From Original Paramount Musicals"—What's it all about? It's all about screen classics like "Moon River," "That Old Black Magic," and, yes, "Alfie." Hosted by Christine Baranksi, the lineup includes Bill Dougherty, Kathy Fitzgerald, Eric Michael Gillett, Sally Mayes, Larry Yurman, String of Pearls, Mary Cleere Haran, and Margaret Whiting. 2/20–2/22 at 8. *92nd St. Y, 1395 Lexington Ave. (996-1100). $38–$40.*

Fred Hopkins Memorial Concert—Hopkins, the free and funky bassist long associated with the forward-thinking A.A.C.M. (Association for the Advancement of Creative Music), died in January, leaving behind scores of fans, admirers, and collaborators looking to celebrate his legacy. Put together on extremely short notice, this concert features a stellar swath of the avant-garde jazz world. Key players on the bill include Ray Anderson, Craig Harris, Frank Lacy, Gary Valente, the ARC Gospel Choir, Muhal Richard Abrams, Amiri Baraka, Frank Lowe, Pheeroan AkLaff, the World Saxophone Quartet, Andrew Cyrille, Lester Bowie, and Amine Claudine Myers. 2/19 at 7:30. *Aaron Davis Hall, W. 135th St. and Convent Ave. (650-6900). $25.*

Enrique Iglesias—Julio's only slightly less worthy young son hasn't quite got his dad's touch, yet. But give the boy time—he'll have 'em crying and throwing underwear before you know it. 2/23 at 8. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $25–$55.*

Billy Joel—The Long Island homeboy put in an extended run at Nassau Coliseum last year. In case any Garden State fans couldn't hack the long haul to Uniondale, Joel puts in one more night in the 'burbs. 2/23 at 8. *Continental Airlines Arena, East Rutherford, New Jersey. (212-307-7171). $39.50.*

Salif Keita—Mali's Soul Brother No. 1 blends shimmering Afro-pop, syncopated Cubanisms, and swaying samba. 2/21 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $20–$40.*

"Lo-Fi Lee's Swing Bash"—What do you get when you cross rave culture's migratory ethos with the forties revival's costumed nostalgia? Events like this one-night, big-room dance marathon, in which the Big Six, Bim Bam Baby, and the Blue Saracens get 'em swinging with abandon. 2/20 at 8. *Altman Building, 135 W. 18 St. (462-3250). $17–$22.*

Ellis Marsalis—As part of Jazz at Lincoln Center's ongoing Ellington centennial, the Marsalis clan's patriarch demonstrates his restrained soulfulness in a solo-piano concert. 2/18–2/19 at 8. *Stanley Kaplan Penthouse, 165 W. 65th St. (721-6500). $40.*

Alanis Morissette—After this summer's comparatively intimate date at Hammerstein Ballroom, Morissette pulls out the stops for a full-scale show plugging last year's *Supposed Former Infatuation Junkie*. With Garbage. 2/18 at 8. *Nassau Coliseum, Uniondale, Long Island.* 2/19 at 8. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $35.*

"The Music of Duke Ellington"—Informal lecture-interviews and demonstrations, with host Arnold Jay Smith. 2/16: Edward Ellington. 2/23: Baritone saxophonist Joe Temperley. Lectures at 7:45. *The New School, 66 W. 12th St. (229-5690). $25 per lecture; $100 for series of six.*

Odadaa—The Ghanaian drum-and-dance ensemble makes its annual, high-spirited New York appearance. 2/20 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $21.*

Danilo Perez Trio—With John Benitez and Antonio Sanchez. 2/19 at 8 and 10. *Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $17–$20.*

Ringo Starr and His All Starr Band—with Todd Rundgren, Joe Walsh, Simon Kirke, Gary Brooker, and Jack Bruce. 2/16 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $35–$75.*

Sugar Ray—This snappily attired California quintet specializes in hip-hop lite—long on attitude, short on chops. With Everlast. 2/19 at 7. *Roseland, 239 W. 52nd St. (307-7171). $20.*

Tibet House Benefit Concert—Now in its seventh year, this annual event is a unique phenomenon. In addition to raising funds for New York's Tibet House (an institution dedicated to preserving the country's culture), the concert features performances—many of them collaborations—by an incredibly diverse array of musicians. This year's rather stunning lineup includes longtime Tibet-o-philes Philip Glass and Patti Smith; stars, rising and otherwise, of the pop world such as R.E.M., Shawn Colvin, Cibo Matto, and Phish's Trey Anastasio;

Talent

Think Global

Dave Douglas might well be the Max Fischer of jazz: Like the extracurricular-obsessed main character in *Rushmore,* the trumpeter has cast an improbably wide net, snaring himself everything from jazz tributes to Booker Little, Wayne Shorter, and Joni Mitchell to more exotic fare, like his ruminations on the works of Egyptian Nobel laureate Naguib Mahfouz, or his Romanian-tinged Tiny Bell Trio. But unlike the kid in the movie, the ambitious Douglas is hardly flunking out. Rather, in a moment when too many young jazzers seem content to genuflect before monuments of the genre, this 35-year-old sets neoclassicism on its ear. Sure, he's done his apprenticeship with an old master (as a sideman to Horace Silver). And like every other jazz trumpeter under the age of 60, he's played out his agon with Miles's influence, inheriting the Prince of Darkness's genius for space. But his playing is also literally Balkanized, thanks to his late-eighties Eastern European fieldwork—which helped initiate downtown bohemia's current flirtation with the sounds of old-world Bohemia. Douglas might not have had so much uncharted territory to play with if more of his high-profile contemporaries had done a little investigation of their own, in the spirit of Ellington's *Far East* jaunt or Coltrane's Indian pilgrimage (pianist Uri Caine, clarinetist Don Byron, drummer Leon Parker, and saxophonist John Zorn, in whose ferocious Masada ensemble Douglas also plays, are among those who looked abroad early for inspiration). There may be hope for the mainstream yet, though: The trumpeter has just landed a week's gig at Sweet Basil, his second hometown engagement ever outside the Knitting Factory–Tonic underground. There's no telling what to expect—other than adventurous stylistic pluralism—when Douglas leads a quartet there February 16 through 21. But then again, that's precisely his point. David Yaffe

Photograph courtesy of Jazz Arabesque Recordings.

and actual Tibetan performers Nawang Khechog and Chaksam-pa. The evening is hosted by the unlikely triumvirate of Uma Thurman, Ethan Hawke, and Harrison Ford. 2/22 at 7:30. *Carnegie Hall, 154 W. 57th St. (247-7800). $20–$75.*

Performance
Tibet on It

Original alterna-rockers R.E.M. (pictured) join Philip Glass, Patti Smith, Cibo Matto, and a half-dozen others for the seventh annual Tibet House Benefit Concert. Carnegie Hall, February 22 (see "Concerts").

Clubland

Arlene Grocery—2/20: At the launch party for Cropduster records, each of the two bands and three solo acts who founded the company (and who constitute its current roster) play short sets and give away a surprisingly sharp ten-song CD sampler. The acts cover a range of styles, from Julia Greenberg's darkly quirky pop (think *Abbey Road's* closing minutes), to Chris Merola's dirtied-up roots rock, to the Other 99's mid-period R.E.M. bounce. But all of them share an aesthetic that harkens back to the polished underground pop scene that thrived in Hoboken in the late eighties and early nineties. 2/19: Booda Velvets. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 2/18: Antigone Rising; Taylor Barton; Sheryl Marshall. 2/19: Tuck & Patti. 2/20: Marshall Crenshaw. 2/21: Joe Ely. 2/22: Bacon Brothers. *15 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 2/16: Silverchair. 2/18–2/20: Afghan Whigs (see page 160). 2/23: Chavez. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 2/16: Benefit for the Greenwich Village Youth Council. X-ecutioners Roc Raida, Mista Sinista, and Total Eclipse; the Arsonists; Rock Steady Crew. 2/18: Martha Wainwright; Professor & Maryanne; Eric Mingus. 2/20: Gefkens. *161 Avenue A, at 11th St. (420-8392). $.*

CBGB & OMFUG—2/20: Hey, what year is it, anyway? Talking Heads side-project the Tom Tom Club returns to its old stomping grounds for a night of funked-out New Wave. Or is that New-Waved funk? *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/17: Filthy Rich. 2/18: Greg Piccolo. 2/19: Smokin' Joe Kubek. 2/22: 9 Degrees Below Zero. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—2/20: As a member of Big Star, Alex Chilton created some of the seventies' most enduring and exciting—if obscure—pop. As a solo performer, Chilton has been a little spottier. And though he never again reached the heights of a Big Star classic like "September Girls," he did receive immortalization in the eighties, thanks to the Replacements' heartfelt homage "Alex Chilton." The nineties Chilton has been alternately thrilling (notably in last year's Big Star reunion show) and workmanlike. *15 St. Marks Pl. (674-7959).*

The Cooler—A former meatlocker, this subterranean haunt offers spooky-cool atmosphere and cutting-edge sounds in equal measures. The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz wannabe Thurston Moore, and out-and-out freak Beck. 2/19: Ossom; Don't Panic; DJ Silver; Soul Slinger. 2/20: Gogol Bordello; Tarot Bolero; James Chance. *416 W. 14th St. (229-0785). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. Sundays: Jackie Beat's "Uptown Lady, Downtown Girl." 2/16: Melissa Ferrick. 2/19: Brenda Kahn. *Time Cafe, 380 Lafayette St. (533-2680).*

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
$ = cash only.

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/19: The Samples. *17 Irving Pl. (777-6800).*

Joe's Pub—2/16: "Girl Group: An Afroglam Ethnography" with Tish Benson; Latasha Natasha Diggs; Sarah Jones; Three Bean Stew. 2/22: Lance Horne. 2/23: Greg Tate; Medusa Oblongata. *425 Lafayette St. (239-6200).*

Knitting Factory—2/18: Amsterdam's the Ex have carried the torch for political and musical anarchy for nearly two decades, to alternately maddening and invigorating effect. They make it to the U.S. only rarely, for what that's worth. 2/17: D.J. Spooky's Afro-Futurism '99. 2/19: Strapping Fieldhands; Danielson Family; Ned Rothenberg. 2/20: David Krakauer with Wolfgang Muthspiel. 2/21: Sex Mob; Ned Rothenberg. 2/22: Vernon Reid; DJ Singe; Straylight. *74 Leonard St., bet. Broadway and Church St. (219-3055). $.*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 2/16: Gotham Playboys. 2/17: Mem Shannon. 2/18: Tinsley Ellis. 2/19: Mike Welch. 2/20: Christine Santelli. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 2/18: Flatus; Subcommittee. 2/19: Fleshtones; Friggs. 2/20: Combustible Edison. *1039 Washington St., Hoboken, N.J. (201-653-1703). $.*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 2/16: Clarks; Smitty's; Spindale. 2/17: Elmore Leonard; Stone Coyotes; Peter Salett. 2/18: Paul Rudderman; Barely Legal. 2/19: Gary Lucas's Gods and Monsters; Greta Gaines; Jeff Saphin. 2/20: John Otway; Betty. 2/21: Blennies; Goed. 2/22: Green; Springwell. *217 E. Houston St. (260-4700).*

S.O.B.'s—2/17: Alternately soulful and rootsy, funky and contemplative, Terry Callier returns to New York for his second gig here in over twenty years. The last, just a few months ago, was a breathtakingly powerful event, in which the singer switched gears so often and so effortlessly that it was almost impossible to believe he'd been away from the stage for so long. This second club date promises to be equally moving. *204 Varick St. (243-4940).*

Shine—Open since December, Shine's still attracting crowds, and the usual celebrity suspects, like John-John, Wesley Snipes, megacool old-timers like Jimmy Plant and Robert Page, and Leo, Leo, Leo! Every Tuesday night, live drum-and-bass outfit Nerve kicks the fluttering beats and deep sounds. 2/17: Michelle Lewis. *285 West Broadway, at Canal St. (941-0900).*

Swing 46—Another Theater District retro house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. Tuesdays in February: Nick Palumbo & the Flipped Fedoras. Wednesdays: The Blue Saracens. Thursdays: George Gee & His Make-Believe Ballroom Orchestra. 2/15: George Gee's Jump, Jive, and Wailers. 2/19: Nick Palumbo. 2/20: Ron Sunshine and Full Swing. 2/21: Blue Saracens. 2/22: Felix and All the Cats. *349 W. 46th St. (262-9554).*

Wetlands—A groovy club-kid activist hang with neo-hippie ambience and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 2/16: God Street Wine; Native. 2/17: Cold Crush Brothers; Supernatural; Charlie Brown; Q-Tip. 2/18: From Good Homes. 2/20: Percy Hill; Mishap. 2/23: Hedwig & the Angry Inch; Adam Pascale. *161 Hudson St. (966-5244)* $.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 2/16: Bobby Sanabria All Star Afro-Cuban Jazz Big Band. 2/17: Stacey Kent. 2/18–2/20: Tony Reedus. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. 2/16–2/21: Tania Maria. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magillian. 2/15: Swing Set. 2/16: Matt Kane Quartet. 2/17: Owen Howard. 2/18: Matt Hong Quartet. 2/19: Tom

Photograph by Anton Corbijn.

Talent

Play That Funky Music

Back in the early nineties, the Afghan Whigs' penchant for spiking their punk with seventies-soul stylings made the Ohio quartet the freaks of the Sub Pop scene. But now that the grunge era is over and done with, Greg Dulli (foreground) & Co. look less like the jive-turkey mavericks they once appeared to be and more like a group of prescient young men who knew how to plan ahead. Having just released their excellent sixth album, *1965*, the Whigs sex up the Bowery Ballroom February 18 through 20.

Beckham Quartet. 2/20: Chris Cheek Quintet. 2/22: Marya Lawrence. *349 E. 13th St. (533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. Happy Hour, Thursdays: Nick Demopolous. Fridays: Junin Booth and Algen. Saturdays: Topaz. 2/18: David Gilmore. 2/19: Bill Ware. 2/20: Sonido Isieno. *174 Orchard St., bet. Houston and Stanton. (780-0313).*

Flea Theatre—Throughout November, the TriBeCa space presents the "Premiere Percussion" series, featuring some of the city's most adventurous rhythm-makers. 2/16: Quartet Lucy. 2/23: Talujon. Sets at 8; $10 cover. *41 White St. (226-0051).*

Iridium—In the cozy basement across from Lincoln Center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 2/16–2/21: Kenny Garrett Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Sets Tues.–Thurs. at 9 and 11, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7. $15–$25 cover; $10 minimum. 2/18–2/21: Carl Allen All-Stars. *116 E. 27th St. (576-2232).*

San Martin Restaurant—At Friday's "Jazz at Noon," swingers in suits jam with real jazzbos—occasionally heavy hitters. 2/19: Joe Ferrara. *143 E. 49th St. (832-0888).*

Session 73—The Upper East Side's newest jazz outlet brings in a surprisingly legitimate mix of players. Sets at 9:30. 2/18: Muscle Funk. 2/19: Chesterfields. 2/20: Craig Dryer and Friends. *1359 First Ave., at 73rd St. (517-4445).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 2/16–2/21: Dave Douglas Quartet (see page 158). *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! 2/16–2/20: Rich Siegel. Four-hour sets begin at 6:30 weeknights, at 7 on weekends. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Ensemble. 2/18: Josh Roseman Unit; Sex Mob. 2/19: Opus Akoben; Sum. 2/20: Carrot Beat Juice; Slow Poke. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 2/16–2/2: Buster Williams Quartet. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Babes in the Woods—The three-member sketch comedy outfit stages nine performances of its new "7 Urban Sightings." 2/18–2/20 at 8. *West Bank Café, 407 W. 42nd St. (695-6909). $15.*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 2/17: Phat Comedy Night with Ed Lover. 2/18–2/21: Wendy Liebman. 2/21: Judy Gold & Edie. 2/23: Angela LaGreca's Tuesday Nite Madness. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 2/15–2/21: Todd Barry; Jim Norton; Tom Papa; Robert Kelly; Macio. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 2/15–2/21: Vic Henley; Jerry Diner; Nancy Redman; Richie Byrne; Jim McCue. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 2/19–2/20: Jim Florentine; Ted Alexandro; Frank Giresi. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12:15. 2/19–2/20: Vic Henley; Paul Michael Mercurio; Louid Ramey; Justin McKinney; Keith Robinson; Tom Cotter. *236 W. 78th St. (595-0850).*

Upright Citizens Brigade Theater—New York's favorite sketch-comedy troupe lost a TV show, gained a live theater. Not a bad trade. UCB members perform four nights a week, with other comics taking up the little bit of slack left. All shows $5 or less; call for show times. *161 W. 22nd St. (366-9176). $.*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Tuesday–Saturday at 9:30: Eartha Kitt growls and purrs her way into history. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Every Thursday in February and March: Natalie Gamsu. Every Friday and Saturday in February: Charles Cermele. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through 4/3: Steve Ross. *363 W. 46th St. (586-0244).*

Judy's Chelsea—Newly relocated, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Pyramid—Its title makes it sound like a bad gag from some sailors-south-of-the-border flick, but Thursday night's "The Donkey Show" is actually a hilarious staging of *A Midsummer Night's Dream*—as a disco ballet. Clean, campy fun. Doors open at 7:30. *101 Avenue A (971-1016). $12.*

Tatou—A swank midtown supper club, with dancing, dining, and a dress code. $20 cover; no minimum. 2/16: Joe Cuba. 2/18–2/19: John Malino. 2/20: Jennifer Johnson & the Velvet Groove. *151 E. 50th St. (753-1144).*

Westbeth Theater—Kate Clinton in "Correct Me If I'm Right." Tuesday through Saturday. Through 2/23. *151 Bank St. (307-4100). $20–$35.*

Photograph by Marina Chavaz.

in concert

Shostakovich at the Brooklyn Philharmonic

Classical Music

Tuesday, February 16

New York Philharmonic—Performs Bartók's *Miraculous Mandarin* Suite, Debussy's *La Mer,* and Borodin's Symphony No. 2. Valery Gergiev, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Maxim Vengerov, Violin—Performs works by Brahms, Prokofiev, Chausson, and Ravel, with pianist Igor Uryash. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

Wednesday, February 17

Chamber Music Society—The Borromeo String Quartet performs Prokofiev's String Quartet No. 1 in B minor, Adès's *Arcadiana* for String Quartet, and Dvořák's String Quartet No. 11 in C major. *Alice Tully Hall, Lincoln Center (875-5788), at 8; $25–$35.*

Thursday, February 18

New York Philharmonic—Performs Menotti's Violin Concerto and Mahler's *Das Lied von der Erde,* with violinist Glenn Dicterow, mezzo Jennifer Larmore, and tenor Richard Leech. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Great Performers—Soprano Rebecca Blankenship performs the U.S. premiere of Mahler's *Kindertotenlieder,* staged by Robert Lepage. *John Jay College (721-6500), at 8; $35.*

Little Orchestra Society—Performs a children's concert of selected rhapsodies by Debussy, Alfvén, German, and others. With violinist Juliette Kang and saxophonist Kenneth Radnosky. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $20–$30.*

Ned Rorem Hosts—A concert and discussion of the music of Ned Rorem, with tenor Jerry Hadley, soprano Angelina Réaux, the Mendelssohn Quartet, and others. 92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $35.

Friday, February 19

Brooklyn Philharmonic—Performs Shostakovich's Symphony No. 7 in C major. *Opera House, Brooklyn Academy of Music, Brooklyn (718-636-4100), at 8; $17.50–$35.*

New York Philharmonic—See 2/18.

Great Performers—See 2/18.

Karita Mattila, Soprano—Performs works by R. Strauss, Schubert, Mahler, and others, with pianist Ilmo Ranta. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $15–$50.*

Menahem Pressler, Piano—Performs Danzi's Quintet in D minor, Beethoven's Quintet in E-flat major, and Mozart's Quintet in E-flat major, with members of the Royal Concertgebouw Orchestra Amsterdam. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 8; $30.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Saturday, February 20

Brooklyn Philharmonic—See 2/19.

New York Philharmonic—See 2/18.

Great Performers—See 2/18.

Netherlands Wind Ensemble—Performs works by Purcell, De Bondt, Nyman, and Andriessen, with countertenor Michael Chance and vocalist Phyllis Blanford. Thierry Fischer, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20.*

Evgeny Kissin—Performs Chopin's 24 Preludes, Barcarolle in F-sharp major, and Sonata in B-flat minor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $18–$75.*

Sunday, February 21

Chamber Music Society—The Kalichstein-Laredo-Robinson Trio and the Orion String Quartet perform Beethoven's Quartet in E-flat major for Piano, Violin, Viola, and Cello; String Quartet in F major; and Trio for Violin, Cello, and Piano. *Alice Tully Hall, Lincoln Center (875-5788), at 7:30; $25–$35.*

Great Performers—The Amsterdam Baroque Orchestra performs works by Purcell, Boccherini, Vivaldi, and Mozart, with cellist Yo Yo Ma. Ted Koopman, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $30–$50.*

Monday, February 22

Huntington Trio—Performs Beethoven's Piano Trio in G major, Kirchner's Piano Trio No. 2, and Dvořák's Trio in F minor. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $28.*

Great Performers—The St. Lawrence String Quartet performs Haydn's String Quartet in D. *Walter Reade Theater, Lincoln Center (721-6500), at 7:30; $20.*

Opera

Metropolitan Opera—Performs Puccini's *La Bohème,* 2/16 and 2/20 at 8; Schoenberg's *Moses und Aron,* 2/17 at 8 and 2/20 at 1:30; Verdi's *Il Trovatore,* 2/18 at 8; and Strauss's *Electra,* 2/19 at 8 and 2/22 at 7:30. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

Dance

Martha Graham Dance Company—Performs *Acts of Light, Appalachian Spring, Panorama,* and other works, 2/16–2/19 at 8, 2/20 at 2 and 8, and 2/21 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Bill T. Jones/Arnie Zane—A preview performance and discussion of Jones's new work, *Out Someplace,* 2/18 at 7. *Aaron Davis Hall, Convent Ave. at W. 135th St. (650-6900); $5.*

Nancy Meehan Dance Company—Performs *Bending the Mountain, Night Suspension,* and a new work, 2/19–2/21 at 8:30. *St. Mark's Church, Second Ave. at 10th St. (674-8194); $15.*

Meftas Dance Theater & MINM—Performs "Soulskin," an evening of dances by Adrianna Thompson set to live music, 2/18–2/20 at 8. *Joyce Soho, 155 Mercer St. (334-7479); $15.*

New York City Ballet—Performs *The Goldberg Variations, Ballo della Regina, Jewels,* and other works, 2/16–2/19 at 8, 2/20 at 2 and 8, and 2/21 at 3. *New York State Theater, Lincoln Center (870-5570); $10–$80.*

Previews

Early Bloomer

Maxim Vengerov, at 24, is experiencing what might be called a second childhood, except that he pretty much missed his real one. He first picked up a violin when he was 4 and made his concert debut at the age of 5. "I remember I had to work so much, so hard," he says. "All the children, I saw them walking outside and strolling and having fun, playing ice hockey, and I envied them so much. But with my first concert and every time after, I understood *this is my life and my talent is required."* Vengerov is now using that talent to enrich the lives of children; as UNICEF's envoy for music, he has traveled the world to raise money for the organization and to spread awareness and appreciation of classical music. Last Tuesday, he visited the Third Street Music School Settlement, where he played—in both senses—with the students there. All this, plus 70 concerts a year, including his Carnegie Hall recital debut this Tuesday (see 2/16). Still, Vengerov has no regrets; being one of the world's premier violinists has garnered him some well-earned freedom. "Now I can have some childhood," he says, with characteristic optimism. "I went paragliding two years ago. Childhood is coming through. In life you have to be everything—a mature person and a child." **Nick Meyer**

Photograph by Karina Taira.

restaurants

One and One Makes Two...Mr. America

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

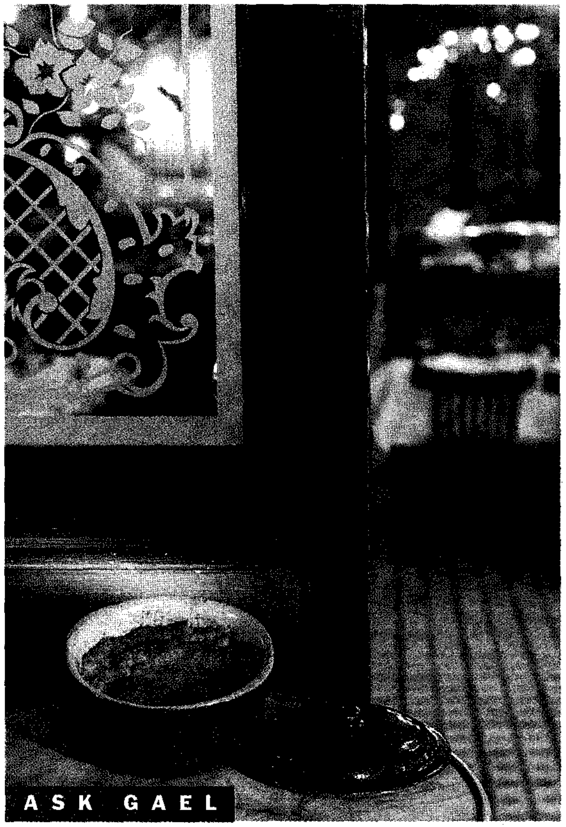
Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cave-like bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular



ASK GAEL

Where can I warm up with a serious cassoulet?

A rich and satisfying cassoulet aux trois viandes emerges from the oven at L'Absinthe, a pocket of Paris on East 67th Street. Duck, lamb, and spicy sausage are layered with white beans, then crumbed and baked to crusty perfection. Chef-patron Jean-Michel Bergougnoux's old-time cuisine bourgeoise—Dieppe-style mackerel au vin blanc, leek-and-veal-head salad, slow-braised beef with carrots—is as good as his sophisticated updatings. Lunch can be especially tranquil, even romantic, with oysters to start, and then lobster and truffled celery-root remoulade or the warm salad of skate and fingerling potatoes. There's a three-course prix fixe, too, for $22.50. À la carte lunch entrées: $12.50 to $21. (227 East 67th Street; 794-4950.)

Photograph by Kenneth Chen.

downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Neva—This Russian newcomer is part art gallery, part dance club, and part restaurant, serving such Slavic staples as borscht and caviar. *28 Seventh Ave. S., nr. Morton St. (243-3166). (M) AE, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Ban bistro seems like it has. This is the place to com for onion soup, steak-frites, celeri rémoulad crème caramel—that sort of thing. *411 Park Av So., bet. 28th and 29th Sts. (679-4111). (M) AE CB, DC, MC, V.*

Medusa—A lot of thought went into the décor a this new restaurant: The floors and bar are re travertine marble, and decorative ironwork detail the sconces and door frames. The au couran Mediterranean menu includes such specialties a poppy-seed-encrusted tuna with lime sauce an rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Metronome—One of the biggest in a neighborhood known for cavernous dining. The Deco theme and American kitchen are pleasing. *915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vault-

Opening

The Lizard King

A decade ago, Jerry Shallo and his late partner Joyce Steins revved up New York nightlife with their hit Gramercy club (and, only incidentally, Tex-Mex restaurant) Cafe Iguana. This weekend, Shallo revives the sleeping beast as Iguana New York, a couple blocks south of his other midtown hangout, Le Bar Bat. Just as before, dining will be upstairs and dancing down below, but this time, a cabaret license will make everything legit. (240 West 54th Street; 765-5454.)

Photograph by Kenneth Chen.

Opening

Mack's Daddy

When Mickey Mantle's owner Bill Liederman took over the old Rumpelmayer's space next door to his at the St. Moritz, he named it Mack's, after his son, and lured onetime Arizona 206 chef Marilyn Frobuccino (pictured) back from Florida to run the American-seafood kitchen. Caribbean and Floridian accents show up in dishes like Key West conch soup, Jamaican-spiced grilled jerk shrimp, and key-lime napoleon. Entrées, $18 to $26. (50 Central Park South; 446-5525.)

Photograph by Jeff Olsen.

ed ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like lobster salad with baby vegetables, porcini risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substan-

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tial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Chelsea Bistro and Bar) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (758-6633). (M–E) AE, DC, MC, V.*

Sutton Place—This sports bar–restaurant on a stretch of Second Avenue saturated with them aims to distinguish itself with a dozen television monitors (and four projection screens), a fireplace, and a skylight upstairs in the tucked-away back room. The food is the familiar blend of Franco-Italian-American, ranging from burgers and pizza to chicken francese, or shrimp and arugula in vodka sauce. *1015 Second Ave., nr. 53rd St. (207-3777). (I) AE, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bistro Latino—This nightclub and restaurant evokes the tropics with its south-of-the-border décor, its luscious cocktails, its tango dancers, and especially chef Rafael Palomino's exotic South America menu. Start with the Colombian empanadas o the Ecuadoran seviche before moving on to th inevitable, flavor-packed paella. *1711 Broadway, a 54th St. (956-1000). (M) AE, DC, DS, MC, TM,*

Christer's—Famous for its spectacular selection o salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

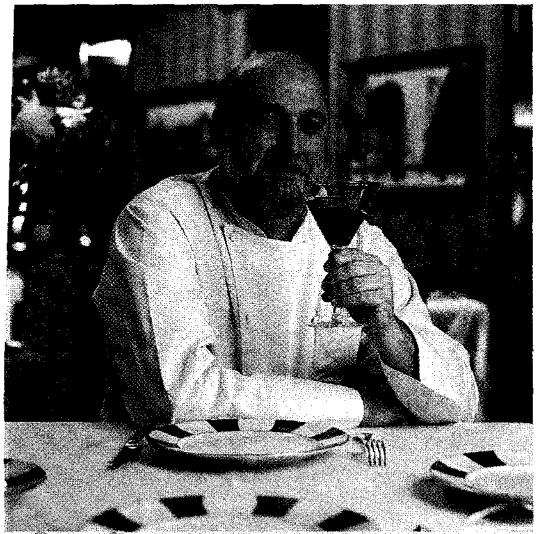
Mars 2112—Theme restaurants go intergalactic at this big-budget newcomer, which transports diners to the red planet via space shuttle. The food—applewood-smoked pork chops, lobster-mango sushi, smoked-duck quesadillas—will be, for the most part, familiar to earthlings. *1633 Broadway, at 51st St. (582-2112). (I–M) AE, CB, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops,



Opening

House-Proud

This weekend, An American Place's Larry Forgione (pictured) brings his fetish for listing the source of every ingredient and his nostalgia for the old-fashioned graciousness of the defunct Coach House to The 16•32 Coach House, his genteel new restaurant at the Avalon boutique hotel. Chef David Roberts combines Coach House classics (crispy corn sticks, black-bean soup with Madeira) and Forgione signatures (cedar-planked Atlantic salmon with Virginia spoon bread, baked wild Maine Belon oysters and sea urchins sharing a shell) on menus that are available only prix fixe ($27 lunch, $55 dinner). Unless you're ordering room service, that is. (16 East 32nd Street; 696-1800.)

chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tino's.com—This duplex Italian restaurant, done up in an unusual blend of Victorian and modern styles, provides a welcome respite from Fifth Avenue's crazed shopping scene. The Northern Italian menu offers an array of risotti, and the wine list is extensive. *40 W. 56th St. (262-9300). (M–E) AE, CB, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

La Soirée d'Asie—The family behind this graciously elegant Vietnamese restaurant on one of the Upper East Side's most charming blocks has already established a stronghold in Connecticut. The Manhattan branch is more upscale, but serves a similar mix of classic and contemporary dishes like spring rolls, curries, and special soups. *156 E. 64th St. (421-7899). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke

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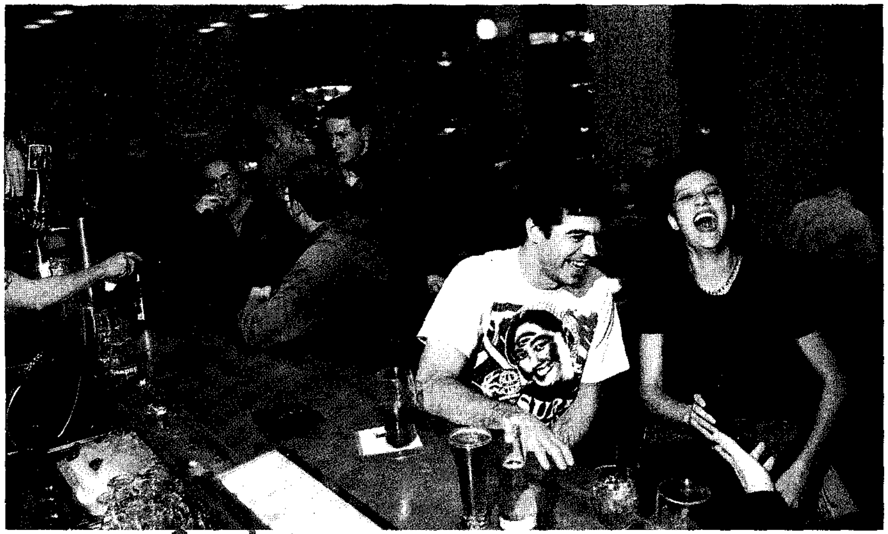

Opening

This Time It's Personal

Opening the Cajun-flavored Tramps Cafe was a natural progression for Tramps owner Terry Dunne, who's made his nightclub local headquarters for touring Southerners like the Meters and Buckwheat Zydeco. But with his second restaurant, One and One—slang for "one of fish, one of chips"—Dunne returns to his Gaelic roots. He's installed chef Keith Korn (formerly of the Monkey Bar) to put a modern, refined spin on staples like shepherd's pie, bangers and mash, and Guinness-braised pot roast. (76 East 1st Street; 260-9950.)

makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, TM, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky wi tender duck and wild mushrooms, and velvety fo gras with peach coulis, and save room for a glass port to accompany the amazingly rich and wel chosen cheese course. *35 W. 64th St. (724-8585 (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel a townhouse, Frank Valenza's top-rated Ne American West Sider is a luxurious surprise in neighborhood nearly bereft of them. The menu full of high-ticket items like Beluga caviar, Kob steak, truffles, and foie gras, which makes th $29.95 pretheater dinner, available from 5 to 6:3 a great deal. And now, lunch is served Tuesda through Friday. *222 W. 79th St. (799-0400). (E AE, DC, MC, V.*

Sarabeth's—This New York institution is a home place for upscale down-home food like chicke potpie and pancakes. It also offers a children menu and a mouthwatering bakery counter, wit homemade, award-winning jams and preserves *423 Amsterdam Ave., nr. 80th St. (496-6280). (M, AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photograph by Evan Kafka.

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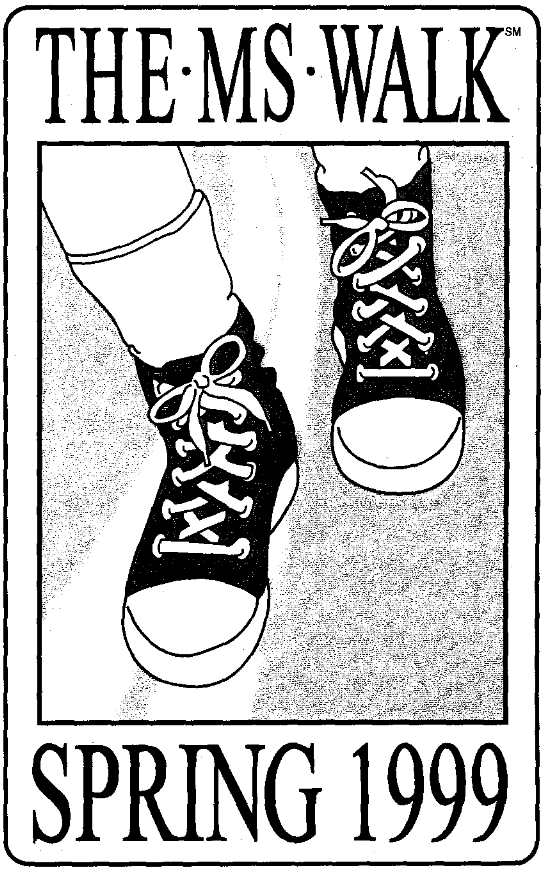
Hundreds of thousands of people will be doing the MS Walk, because the dollars raised help to find a cure and provide programs for people with MS—a chronic, often disabling disease. The physical effects of MS are totally unpredictable, but the one thing people with MS can count on is the help of the National MS Society, and people like you.

For more information about the '99 Spring MS Walk in your community, call 1 800 FIGHT MS.



MS
NATIONAL
MULTIPLE SCLEROSIS
SOCIETY

One thing people with MS can count on.

the mix

Martin Amis...Wole Soyinka

John Leonard's TV Notes

God's New Plan (2/16; 9 to 11 P.M.; CBS) requires Katey Sagal, a real-estate agent dying of cancer, to arrange for Annabeth Gish, a neonatal nurse who took care of her premature baby, to take over as a substitute wife for her bookstore-owning husband, Tom Irwin, and a substitute mother for the little girl that baby has become. The hospital scenes, with the baby in the incubator, are harrowing. And the deathbed scenes, with a whole lot of therapy going on, are affecting. But one look at Annabeth and you know perfectly well that she doesn't need either Katey's help or God's to snag Tom if she wants him.

Tara Lipinski: From This Moment (2/17; 8 to 9 P.M.; CBS) also features Scott Hamilton and Kurt Browning. Okay, the kid's cute, and so was her Olympic gold medal. But maybe you are as tired as I am of so much prime-time figure skating and so much professional ice hockey.

A Hymn for Alvin Ailey (2/17; 10 to 11 P.M.; Channel 13), a Great Performances *Dance in America* tribute to the late dancer-teacher-choreographer, produced and directed by Orlando Bagwell, consists of a wonderful blending of archival footage, Judith Jamison's *Hymn,* and Anna Deavere Smith's interviews with members of the company, so that, during the performance, as Smith speaks the words that were spoken to her, the dancer who spoke those words is, in effect, dancing his or her own memories of Ailey, a kind of blues mass.

Skin Deep (2/21; 8 to 9 P.M.; Discovery) goes to Kansas to sit in on plastic surgery to remove some of the puffiness, rework the eyelids, liposuck the extra fatty tissue in the cheeks, and re-contour the chin of 3-year-old Michael Morris, a Down's syndrome child whose parents decided on this clean-up almost the minute after he was born, so as to render him as "normal"-looking as possible, whatever mental problems he might later have. This occasions a rancorous debate among doctors, psychologists, and civilians on such procedures, which also included bone grafts to build up the bridge of the child's nose and his cheekbones, even while everyone agrees that, unfortunately, appearances count more than they should in our culture. If you are appalled, you may also feel presumptuous in being so. Who are we to be appalled?

Free of Eden (2/21; 8 to 9:40 P.M.; Showtime) stars Sidney Poitier as a miserably rich and emotionally starved businessman who was once upon a time a dedicated and idealistic teacher before he lost a promising student to the streets and money became the only way he keeps score. And Phylicia Rashad as the wife who left him, married an abusive second husband, killed him in self-defense, and is serving life in prison. And Sidney's own real-life daughter, Sydney Tamiia Poitier, as a teenage girl from the Brooklyn projects whom Sidney, improbably, will tutor in math, literature, and history all the way to a college scholarship. From pictures on the wall (of Martin Luther King, Nelson Mandela, Paul Robeson, Harriet Tubman, Rosa Parks, etc.), doors will be opened, and windows, and jail cells, and hearts. Really very nice.

Passing Glory (2/21; 8 to 10 P.M.; TNT) brings Andre Braugher, as an angry priest in the civil-rights sixties, back to New Orleans from Baltimore to teach history in an all-black Catholic school, where he will also coach the St. Augustine Purple Knights basketball team to the first-ever city championship game against the all-white Jesuit Eagles. Along the way, there's trouble with fearful parents, racist restaurateurs, a go-slow archdiocese, and even Braugher's mentor, Rip Torn—though Rip, of course, will eventually come round. Based on a true story, with Braugher giving this satisfying uplift all the edge it needs.

Meltdown at Three Mile Island (2/22; 9 to 10 P.M.; Channel 13) revisits the runaway reactor just ten miles from the state capital of Harrisburg, Pennsylvania, in March 1979; the radiation that in fact escaped from an overheated core; the lieutenant governor who was misinformed; the governor who advised pregnant women and school-age children to vamoose; the panic, inspired only in part by the recently released Hollywood movie *The China Syndrome;* the hydrogen; and the Jimmy Carter visit. This is where we lost our ignorance-is-bliss insouciance about nuclear power, and stopped believing spokesmen for an industry in cheerful lockstep toward our very own Chernobyl. For *The American Experience,* from Chana Gazit, who also produced *Surviving the Dust Bowl* and *Chicago 1968.*

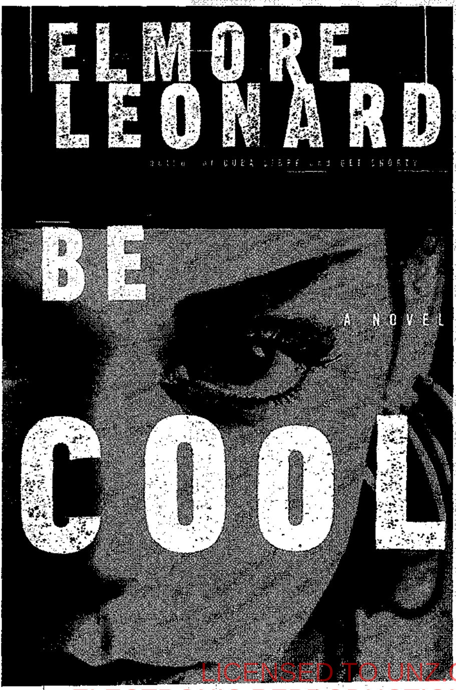
Border Line (2/22; 9 to 11 P.M.; NBC) is a superior TV movie, from a script by Ron Bass, with something urgent on its mind. Never mind the hoked-up thriller plotline, which requires single mother Sherry Stringfield to neglect her 3-year-old daughter in order to pursue a partnership at a law firm specializing in immigration; and resourceful housekeeper Elizabeth Pena, who has already fled from political terror in Latin America, to take that daughter into protective custody and run away again when Sherry steps on the toes of a criminal conspiracy that involves indentured servitude and the auctioning of babies; and such stand-up guys as James Le Gros, the INS officer with a crush on Sherry, Christopher Reid, a private eye with a hip-hop style, and Carl Lumbly, a cop on a mission, all of whom make sure Sherry stays undead. The real urgency is about the exploitation of "illegal aliens"

In Print

Chili, for the Record

According to Elmore Leonard, there is one major difference between the movie business and the music industry: "I just got the feeling there were a lot more crooks in music." That made it a perfect scene for his protagonist Chili Palmer, who already negotiated the transition from fast-talking Brooklyn hustler to fast-talking Hollywood player in *Get Shorty.* "As soon as I started my research, I found all these promoters who seemed mob-connected or wanted you to think they were—you know, tough guys," Leonard says. "I figured Chili will feel right at home; maybe he'll know some of them from his past. He doesn't know anything about music, but then neither do I." For Leonard, though, it doesn't matter: Few writers are more adept at unraveling the nuances of a milieu. He prepped for his new novel *Be Cool* by listening to Alanis Morissette, Jewel, and Gwen Stefani. "The one I really like is Shirley Manson from Garbage," says Leonard, a man with ten grandchildren. "I had an awfully good time going around for this. The guys from Aerosmith came over; I played tennis with Tom Hamilton, and Steven Tyler showed me his outfits." Leonard's major musical collaborators were the Stone Coyotes, who lent him the lyrics he uses in the book. "I was so glad I found them," he says, "because, *God,* I didn't want to write music. I did write the rap song at the end of the book. It's called 'SWAT Man Comin.'" Leonard will be appearing with the band at the Mercury Lounge on February 17 for a night of rock and readings. He says we may not have heard the last from Chili Palmer, and when he tells me about his next book, he sounds a little like his character making a pitch: "So far, I got a woman who's done time for deadly assault. She comes out of prison and wants to do stand-up comedy."

ARIEL LEVY



by almost everybody—the buying, selling, and bartering of desperate human flesh. If only for the scene of an INS raid on the barrio—in which barrio, of course, Sherry has discovered genuine community with Pena's heroic help—*Border Line* should rouse us to some angry empathy.

Radio Highlights

asper Citron—Saturdays at 10 P.M. 2/20: Ralph L. Sacco, M.D, discusses findings that suggest a moderate alcohol intake can decrease risk of stroke in an urban, multiethnic population; Kate Burton discusses her role in *The Beauty Queen of Leenane.* WOR, 710 AM.

he Lewis Burke Frumkes Show—Sundays at 8 P.M. 2/21: Ray Kurzweil, author of *The Age of Spiritual Machines.* WPAT, 930 AM.

The Written Word

Martin Amis and Mary Gaitskill—2/16 at 7 P.M.: Reading from his latest, *Heavy Water and Other Stories,* and other recent work. NYU's Fales Library, 70 Washington Sq. South (998-8816); free.

Anne Fadiman, Andre Dubus III, Gioia Timpanelli—12/16 at 8 P.M.: Reading from *Ex Libris, House of Sand and Fog,* and *Sometimes the Soul,* respectively. National Arts Club, 15 Gramercy Park South (592-4648); free.

Denis Hamill—2/16 at 7:30 P.M.: Reading from *Throwing 7's.* Barnes & Noble Brooklyn, 267 Seventh Ave., Park Slope (718-832-9066); free.

Elmore Leonard and the Stone Coyotes—2/17 at 8 P.M.: Readings and rock. Mercury Lounge, 217 E. Houston St. (260-4700); $8.

"A Celebration of Norman Mailer"—2/22 at 7 P.M.: Readings at the Manhattan Theater Club at City Center, 131 W. 55th St. (399-3030); $12.

Sebastian Faulks—2/22 at 7 P.M.:Reading from his new book, *Charlotte Gray.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Kevin Canty—2/22 at 7:30 P.M.: Reading from *Nine Below Zero.* Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1227); free.

Amiri Baraka—2/23 at 6 P.M.: Reading at LIU's Brooklyn Campus Triangle Theater, Flatbush Ave. Extension and DeKalb Ave. (718-488-1109); free.

Ann Arensberg, Peter Carey, and Sue Miller—2/23 at 7:30 P.M.: Reading from *Incubus, Jack Maggs,* and *While I Was Gone,* respectively. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

"Talk Back Tuesday Night"—2/16 at 10 P.M.: Dr. Stephanie Serematis, director of Women's Health Center at Mount Sinai Medical Center, will join the cast for a discussion of the issues raised in the play *Wit.* Union Square Theatre, 100 E. 17th St. (957-1222); $35 and $49.50 for tickets to the play.

"Judaism and Feminism: An Interesting Paradox"—2/16 at 6:30 P.M.: The final Tuesday-evening literary discussion curated by Jill Krementz in conjunction with her new book of photographs, *The Jewish Writer;* with Rebecca Goldstein, Erica Jong, Belva Plain, moderated by Rachel Brownstein. CUNY, 33 W. 42nd St., 18th fl. (642-2641); free.

"The Monk and the Philosopher: A Forum on the Meaning of Life"—2/17 at 7 P.M.: At Florence Gould Hall, 55 E. 59th St. (355-6100); free.

Wole Soyinka—2/17 & 2/19 at 7 P.M.: The Nobel laureate speaking first about democracy in Africa with Harvard professor K. Anthony Appiah at NYU's Tishman Auditorium, 40 Washington Square South; and then solo on democracy in the arts in Africa at Hemmerdinger Hall, 100 Washington Square East (998-2130); free.

"History of African-Americans in Professional Basketball"—2/18 at 12:30 P.M.: The second of three symposiums; participants at this session are Earl "the Pearl" Monroe, Isaiah Thomas, Bob Lanier, and Nate "Tiny" Archibald. The NBA Store, Fifth Ave. at 52nd St. (515-NBA1); free.

Roz Chast Interviewed by Lee Lorenz—2/23 at 6 P.M.: The inaugural lecture in the series "The Art and Craft of Humor Writing." The New York Public Library's Celeste Bartos Forum, Fifth Ave. at 42nd St. (930-0571); $10.

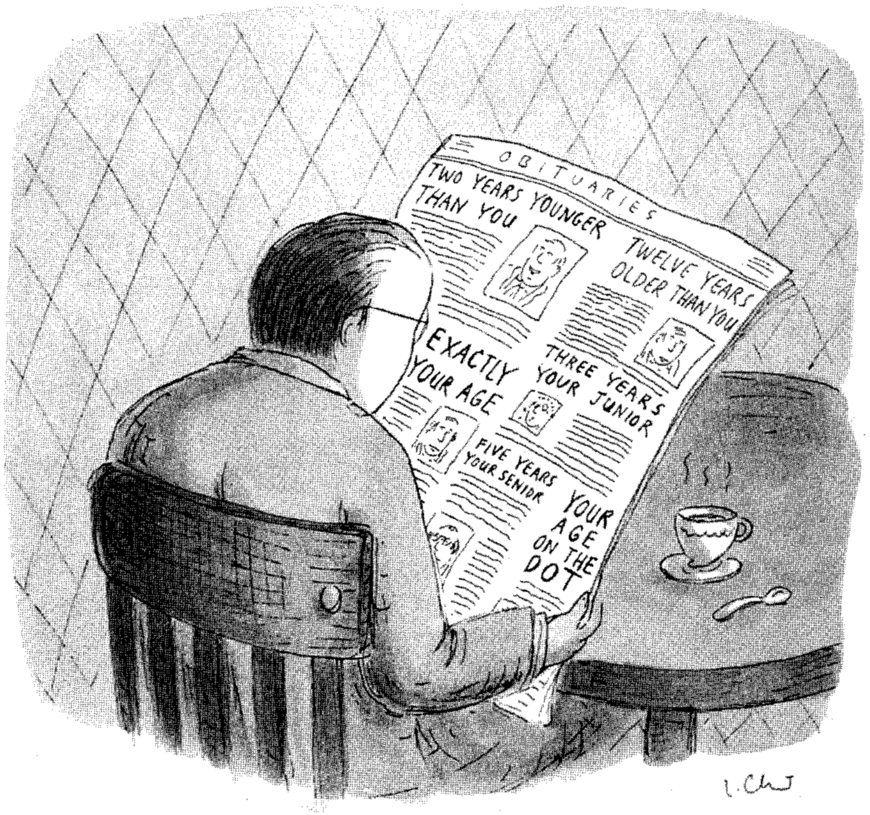
Benefits

"Secrets of Seafood Preparation"—2/20 at noon: Learn from Pearl chef and owner Rebecca Charles and support God's Love We Deliver, an organization devoted to enhancing and prolonging the lives of people living with HIV/AIDS. 166 Sixth Ave. (294-8145); $150.

C-CAP Gala—2/22 at 5:30 P.M.: A gala dinner hosted by Tim and Nina Zagat and Jacques and Gloria Pepin to benefit the Careers Through Culinary Arts program in public schools in honor of Saul and Stanley Zabar and the 65th anniversary of Zabar's. Al Roker and Deborah Roberts are the masters of ceremony. Chefs include Lidia Bastianich, Nobu Matsuhisa, and members of the US World Cup Pastry Team and US Pastry Alliance. Call 873-2434 for further info; tickets start at $250.

Tours

"Everybody's Harlem"—2/20 at noon: Michael Henry Adams, author of the forthcoming *Harlem: Lost and Found,* leads an architectural pilgrimage that concludes with a meal of Louisiana catfish, southern fried chicken, and macaroni and cheese at Miss Mamie's Spoon Bread Too. Meet at the New-York Historical Society, 2 W. 77th St. (873-3400); $24.



Happening
Funny Girl

Aging class clowns will appreciate the rare opportunity to goof around in the stacks at the New York Public Library's new lecture series "The Art and Craft of Humor Writing." February 23 is the auspicious beginning: a conversation between former 'New Yorker' cartoon editor Lee Lorenz and cartoonist extraordinaire Roz Chast. See "Lectures and Panels" for details.

GAME WEEK

HOME AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS	DET MSG 1PM	TOR MSG 7:30PM		CLE MSG 7:30PM	PHI MSG 7PM		
NETS	MIA FSNY 8PM	DET FSNY 7:30PM		HOU FSNY 7:30PM		CLE FSNY 7:30PM	
RANGERS	NAS MSG 8PM		MON MSG 7:30PM		PIT METRO 7:30PM		EDM MSG 8PM
ISLANDERS	TB FSNY 1PM		PIT FSNY 7:30PM			NJ MSG 7:30PM	CAR N/A 5PM
DEVILS	TOR METRO 7:30PM		TB METRO 7:30PM		DET FSNY 7:30PM	NYI MSG 7:30PM	
	2/15	2/16	2/17	2/18	2/19	2/20	2/21

Illustration by Roz Chast.

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Solutions to last week's puzzles

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Competition *continued from page 187*

COLLECTIBLE ART—Wide-eyed Iraqi leaders on velvet.
Stephen Dudzik, Silver Spring, Md.

MUSHROOMS OF THE FAEROE ISLANDS—Commemorative stamp series.
Mark Paladini, Sherman Oaks, Calif.

CARRIE, THE MUSICAL—Original Dutch cast recording.
D. C. Capps, N.Y.C.

DILLED-O'S—Crisp pickle circlets for those off-put by the phallic affront of ordinary dills.
Bill Wilson, Huntsville, Ala.

BALONEY BOAT—Microwave-safe ceramic for quick bologna-and-Velveeta meals.
Reed McColm, Pasadena, Calif.

MARTHA STEWART SHROUD KIT
Walter and Patricia Thinnes, N.Y.C.

THE COMPLETE JOE FRANKLIN SHOW
Eric Hyman, Fayetteville, N.C.

ANGELA'S ASHTRAY—A memoirable thing.
John O'Byrne, Dublin, Ireland

URBAN GORILLA—The 800-lb. home-security system. From Primates 'R' Us.
Karen Bracey, Burke, Va.

HORSEHAIR BRIDAL GOWN—One size fits all. In brown or dark brown.
A. Shulman, Sarasota, Fla.

YOU'VE GOT MOHEL—The Official Brith Milah Website. www.rabbicision.com.
Joan Ruttenberg, Alexandria, Va.

OLD-STYLE TWENTIES—At $21.50 each, these are a steal.
J. M. Tribelli, N.Y.C.

STOOL PIGEON—Ceramic bird figure for your bar.
Matthew Wein, Detroit, Mich.
sp. ment.: Roger D. Kellerman, Albany, N.Y.

JANET LEIGH KNIFE REST—Lifelike.
Gail Caro, Enid, Okla.

AUSTIN POWDERS—Yeah, baby! Talcs for the bum.
Joel Sitrin, Alexandria, Va.

EXPLODING LAWN GNOMES
Allen Brookins-Brown, Minneapolis, Minn.

BALLOON RIDE WITH RICHARD BRANSON
Chip Mergott, Stockton, N.J.

THE MAINE MILITIAMAN'S JACKET—Plenty of pockets for rations and weapons.
Nancy Stewart, N.Y.C.

BEDPOST NOTCHER—For the swinging man about town.
J. Bickart, N.Y.C.

1998: THE YEAR IN REVIEW—$49.95.
Louise Mabel, Brooklyn

1999 CONGRESSIONAL DIRECTORY
Steven Scher, Bronx

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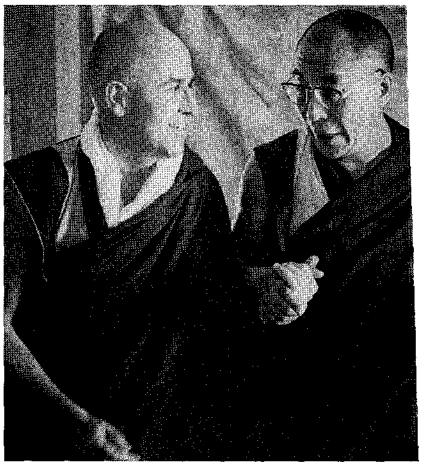

Happening

Unless you're strange, yo are probably still open to suggestions on "The Meaning Life." Get them from Columbia physicist Brian Greene Philip Glass, and Lewis Lapham, who will join philosophe Jean-François Revel and his son, molecular biologis turned Buddhist monk Matthieu Ricard (pictured wit the Dalai Lama), at a forum in honor of the Englis publication of their French best-seller *The Monk and th Philosopher*. See "Lectures and Panels."

Exhibitions

"Secrets of a Beautiful Face"—Through 4/11: An exhibition exploring developments in grooming products and conceptions of beauty for men and women during the nineteenth and twentieth centuries through advertisements and packaging, mirrors and dressing tables. The New-York Historical Society, 2 W. 77th St. (873-3400); $3–$5.

"America and the Civil Rights Movement, 1954–1968"—Through 3/19: Rarely seen and classic photographs by Ben Fernandez, Bruce Davidson, Declan Haun, Nat Herz, James Karales, Charles Moore, Eve Arnold, and others. 92nd St. Y, 1395 Lexington Ave. (996-1100); free.

"Woody Allen's Television Days"—Through 3/21: A screening of Allen's television work on variety and late-night talk shows. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"New York's Finest: A History of the New York City Police Department"—Through 3/21: Enter this 3,000-square-foot exhibition of early-nineteenth-century police memorabilia through a "dark alley" echoing with screams and gunshots that evoke the dangers of policing New York in Colonial times. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Feel better about your job by enduring others' complaints; give your pet pooch the products she deserves; make a mini-movie online for your pal; consolidate those e-mails about last-minute travel deals; then visit a site that's all about making monkey. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue and an expanded "Cue" section, plus Web exclusives like daily event picks from Angie Maximo, "First Words" for bibliophiles, our helpful Subscriber Service Center, and a New York trivia contest.

Photograph by Merrick Morton.

kids

By George...Tropical Vacation

Children's Events

Happy Birthday, George Washington—On this final day, the exhibit "Treasures From Mount Vernon, George Washington Revealed," at **THE NEW-YORK HISTORICAL SOCIETY**, holds a daylong birthday bash—complete with free admission, cake, and a knowledgeable George Washington look-alike. 2/22, 11 to 5; at four o'clock, an original play about the first president will be performed by a local fourth-grade class. 2 W. 77th St. (873-3400).●●

Ahoy—Notorious troubadour and yarn-spinner Bill Schustik tells stories of whales, witches, and an entire ship's crew that were ghosts. Part of **LINCOLN CENTER**'s "Reel to Real" series, which pairs live events with classic cinema; excerpts from *Captains Courageous*, starring Spencer Tracy, and *Moby Dick*, with Gregory Peck, will be shown. 2/20 at 11:30 and 2. Walter Reade Cinema (875-5375); $10 for adults, $6 for anyone 16 or under.●

Mermaid, Marooned—The Czech legend *Rusalka, the Little Rivermaid* has been adapted by director Vít Horejs into a postmodern operetta starring sixteen live performers and 30 handcarved marionettes—many of them antiques—across three stages. (The plot recalls elements of the Hans Christian Andersen tale on which a Disney animated movie is based.) Music by jazz artist William Parker and his Organic Theater Ensemble, with selections from the artist formerly known as Prince and arias from the 1902 Dvořák opera adapted from the same story. Through 2/21. **LA MAMA E.T.C.** (Annex theater), 74A E. 4th St. (475-7710). Tickets for children ages 1 to 6 are $5; ages 7 to 12, $10; adults, $20.●

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Bang, Bow, Buzz, Toot—Toy trumpets are handed out so that audience members can join right in with the **LITTLE ORCHESTRA SOCIETY** when they play in Haydn's "Toy Symphony" at "A Musical Toy Store" concert—part of the Lolli-Pops series for children ages 3 to 5. Animal characters represent sections of the orchestra in a concert that includes Bizet's "Jeux d'enfants" and Bartók's "Mikrokosmos Suite." 2/20 at 10:30 and noon, and 2/21 at 12:30 and 2. Florence Gould Hall, 555 E. 59th St. (971-9500). Individual tickets are $32.

Local Vacations—Among the institutions around town that have added kids programs during vacation week: **NEW YORK BOTANICAL GARDEN**'s "Project Rain Forest Week" takes visitors inside a lush, warm tropical setting where they can use bamboo instruments to join in a percussion band and discover how plants make food in performances of *ChloroPhyllis Makes Tree Food*. (Through 2/21.) 200th St. and Kazimiroff Blvd. in the Bronx. Garden-grounds admission is $3, $2 for seniors and students, $1 for children ages 2 through 12. Free admission all day Wed. and Sat. from 10 to noon. Separate admission for the Conservatory and the Children's Adventure Garden. The perfect foil for regular exhibits that allow visitors to experiment with animation techniques: The **AMERICAN MUSEUM OF THE MOVING IMAGE** screens Dreamworks' *ANTZ* daily at 2, featuring the voices of Woody Allen, Sylvester Stallone, and others. Through 2/19. 36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50 admission, $5.50 for seniors and students, $4.50 for children. "Kidsweek," 2/19 at the **INTREPID AIR SPACE MUSEUM**, includes daily treasure hunts and different workshops each day (call 245-0072 for details). "A Cool Time to Heat Up" at the **CENTRAL PARK ZOO** introduces visitors to rain-forest creatures and explains what they can do to help save the rain forest, in the zoo's balmy Tropical Zone, through 2/19. Call for details (861-6030).●

"Together in the City"—Play in a clubhouse, ride on a computer-animated interactive subway, and learn some games your grandmother played at **THE BROOKLYN CHILDREN'S MUSEUM**'s spanking-new play-on exhibit celebrating this city's diversity and energy. This is the first exhibit during the museum's banner centennial year. "Untold Stories" are told on weekend afternoons at 1:30 and 3 during February—in recognition of Black History Month. 145 Brooklyn Ave., nr. the corner of Brooklyn and St. Mark's Aves. (718-735-4400). Admission is by suggested donation of $3.●●

Beep Beep—Paper Bag Players' uproarious *Hot Feet* looks at the city through a child's eyes. Hunter College's **SYLVIA AND DANNY KAYE PLAYHOUSE,** 68th St. and Park Ave. (772-4448). Weekends at 2 through 3/7; $15 and $20.

How Wool Is Pulled—Shrink down to the size of one of the Borrowers in "Special Effects 2," an inventive new exhibit. **NEW YORK HALL OF SCIENCE**, 47-01 111th St., Flushing, Queens (718-699-0005). Museum admission is $6, $4 for children and seniors; free Thurs. and Fri. from 2 to 5; there's an additional $2 admission fee to "Special Effects 2."

MythoIoJazz—Storyteller David Gonzalez takes audiences across the river Styx—with jazz accompaniment by the D. D. Jackson Trio. 2/21. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10–$25.●

C U E

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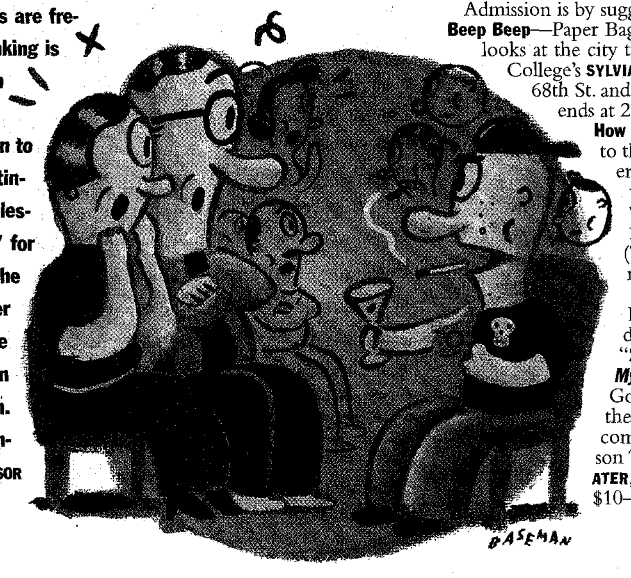
Nightlife

Happening
Teenage Wasteland?

Lucy Martin-Gianino longed to smoke cigarettes in high school. She finally did get permission from her parents—after the family doctor's pronouncement that "if I kept it to ten cigarettes a day, my health wouldn't be affected." Several decades later, Martin-Gianino, still living in Manhattan, and now an actress, relates the story with a dry sense of humor and no hint of judgment—obvious assets in her role as moderator at annual Teen Scene panel evenings. These tribal rites, jointly sponsored by NYC-Parents in Action and the Parents League, began thirteen years ago when a senior attending a private school on the Upper East side was killed in a hit-and-run accident as she was leaving a bar at 4 A.M. That incident highlighted the need for adults and teenagers to get together and talk about mores that affect teenage safety in the independent-school community. Under the current format, parents in the community are invited to listen to a frank discussion among area high-school students about what really goes on when the grown-ups aren't around. At the end of the evening, time is allotted for adults to ask questions of the panelists and engage in some general discussion. Martin-Gianino says that though she tries hard to pick students who represent a broad spectrum of attitudes and lifestyles, parents are frequently disturbed by what they hear. "Alcohol-drinking is way up, oral sex is everywhere, and smoking is on the rise, too," says Martin-Gianino levelly. "For years, we couldn't find a soul who would even deign to discuss celibacy as a possible approach." Martin-Gianino—who survived her own three kids' adolescence—says she believes there is no "right way" for families to balance risk and responsibility. "Keep the communication lines open," she suggests. Other than that, she says, as parents "you just have to love them whatever they do." What's Happening: Teen Scene Update XIII takes place February 22 at 6 p.m. on the Upper East side of Manhattan. For specific information, call NYC-PIA at 426-0240. BARBARA ENSOR



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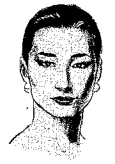

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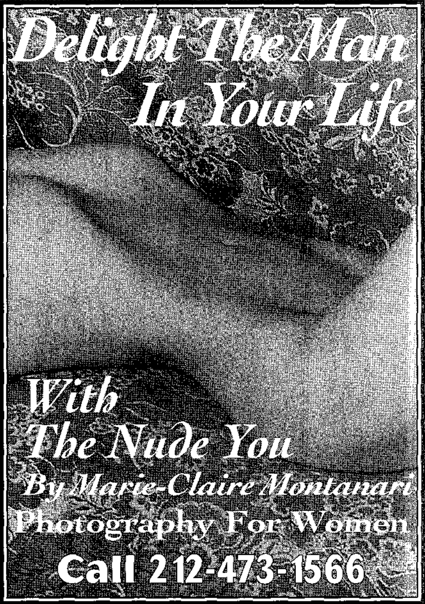

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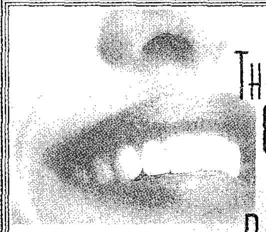

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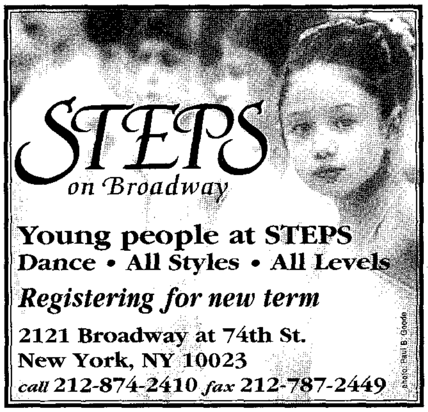

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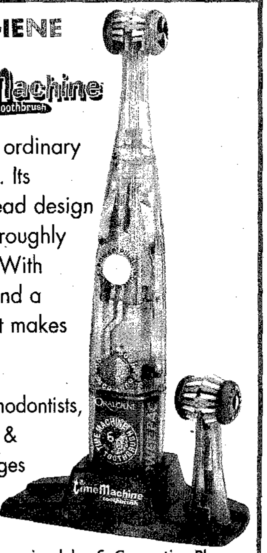

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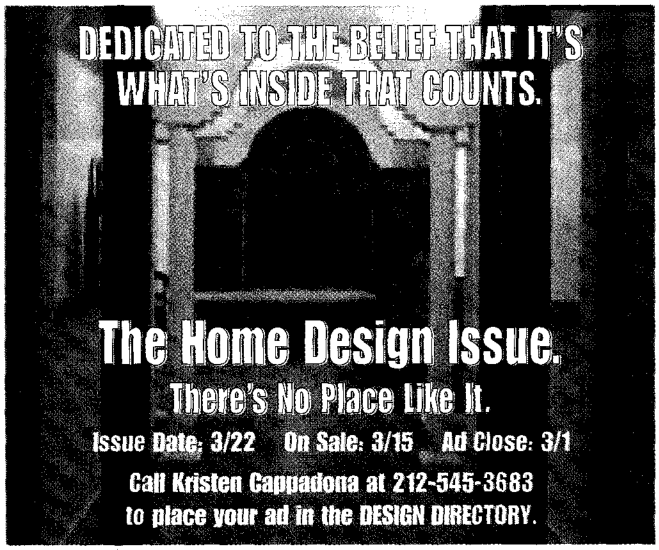
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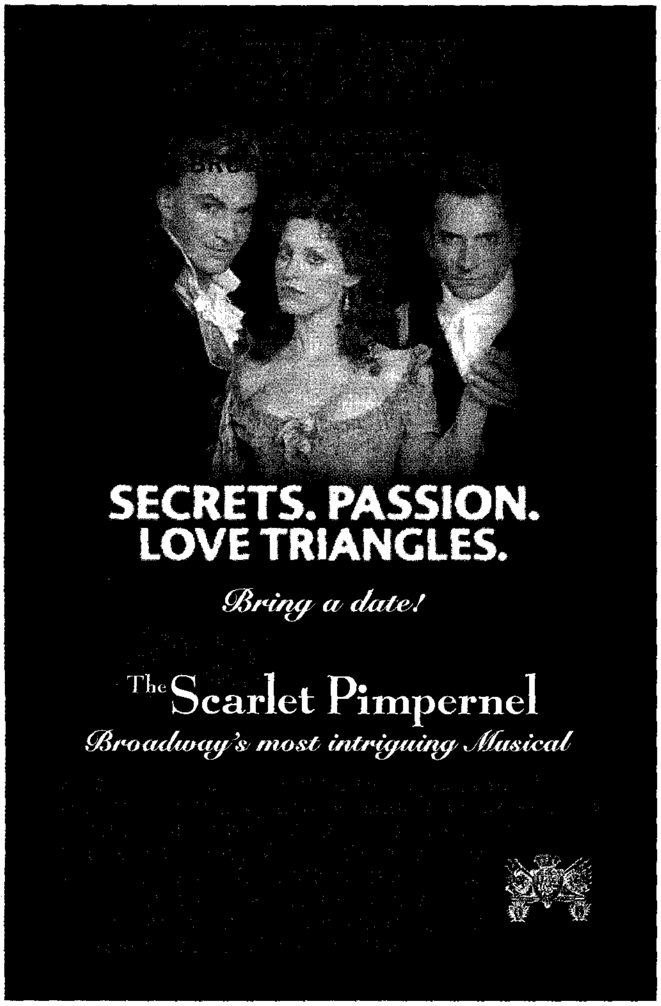
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Charming Woman—With alluring green eyes, beautiful smile, 5'5" and shapely, 34, banker, seeks handsome, successful, fit, sincere man under 42, for adventure, fun, romance and travel. Note/photo. 7119 ☒

Have You Read Me?—Pretty, slim writer, cultured arts lover and baggage-free world traveler, seeks smart, spirited professional man, 48-61, for Bach and beyond. Photo/note. 7164 ☒

Male, 37, Attractive (Very)—Successful, sincere, sensitive, driven, Jewish, seeks easygoing, smart, physically fit, beautiful woman, 25-35, nonsmoking. Note and photo - will exchange. 7132 ☒

Brilliant Man—Seeks exceptional woman to share wit, style, friends, adventures. Be Jewish, highly educated, extroverted, elegant, fit, successful, 23-33, ready for long-term relationship. Speaking Russian a plus. Photo a must. 7150 ☒

Hampton Weekends All Year—With me: slim, elegant Jewish beauty of style, substance, sensuality, humor. Mid 40s (young mind, beautiful body). You: successful, wise, warm Jewish man, 45 plus, values love and the above. Kids welcome. We've practiced enough. Let's find each other. Note/photo a must. 7114 ☒

Spring In Connecticut—6'4" tall, divorced male, slim, athletic build, thick light hair, blue eyes, handsome, 40-something. I am bright, engaging, empathic, romantic - strong physically, emotionally, financially. Love tennis, jazz, the ocean and Manhattan evenings. Hate pretense, small-mindedness and country music. Seeking smart, pretty, slim, tall, athletic woman (32-40) with similar likes/dislikes, to enjoy CT, NYC and beyond. Note/photo/phone, please. 7138 ☒

Good-Looking, Down-To-Earth—Successful, Ivy-educated physician, 41, seeks a beautiful, educated and stable female, 28-34, who enjoys reading, travel and sports. Photo, please. 7168 ☒

Young Slim, Pretty Professional—Woman of 50, seeks male counterpart who likes to dance and laugh. 7151 ☒ ☎

Seeking Beautiful Blond—Li
Yonkers, knows insurance, lov
panettone. I am semi-retired, success
businessman. Photo/note. 7124 ☒

Jewish Male, 47—Seeking Jewi
woman, 30-45, for serious relationshi
Nonsmoker. Photo required. 7158 ☒

Athletic, Handsome, Confident—Ar
creative NYC ad agency owner, 42, seek
slender, honest, happy and profession
woman, 32-40 plus. Photo, please. 7146☒

Warm, Attractive—Professional woma
intelligent, cultured, good humor, seek
compatible man. 7122 ☒

Good-Looking Man, 57—6', 260 lbs
Seeks an attractive woman for a permanent relationship. Enjoys travel, music
sports. Photo a must. 7144 ☒

Beverly Hills - Manhattan Model—Attorney/investor, stunning, chic, slim
long blond hair, great legs, killer
smile, dazzling wit, Upper East Side
Loves arts, restaurants, travel, theater, film, cabarets, horses. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous, marriage-minded, jet-set upper-echelon gentleman, 35-65. 7129 ☒ ☎

Beautiful—5'6", 120 lbs, late 30s, athletic, Ivy-educated, well-traveled, single Jewish female in NYC, seeks energetic, cerebral, fun guy who is romantic and has a great sense of humor. 7149 ☒

Manners, Muscles, Manhattan MD—Successful, down-to-earth, sensitive, kind, 57 years young in body, spirit and energy level - seeking permanent monogamous love affair with an intelligent, pretty, sensual, feminine, petite woman. Photo/note. 7139 ☒

Young And Successful—34, 6'1", athletic, handsome, Catholic, looking to have a relationship with someone who likes variety in their life - fine food, theater, movies, city and travel. Seeking a woman who is beautiful, size 8 or less, athletic, outgoing, with a passionate personality, in her 20s. Photo. 7156☒☎

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ay Female—Attractive, 36, nonsmoker NJ, seeks woman with good sense of umor and self! Loves travel, cooking and YC. Outdoors and the arts are a passion. ow about you?... Great outlook on life must! Note/photo. 7128 ✉

Beautiful Inside And Out—Dark hair, hazel eyes, 36, 5'4", trim, smart, giving. Has zest for life, love, laughter. Seeks kind, smart, honest, Jewish, tall, successful, 35-43, handsome, fit man for marriage and kids. You'll make me laugh, feel and think (and I you). Photo. 7135 ✉ ☎

Rocket Scientist—Jewish, handsome, 40s; refined (art, books, Mozart, Verdi); French past; NJ ocean condo. You: 30s-40s, no load, sane. 7143 ✉

One-Of-A-Kind—5'10", willowy blond, hazel-eyed, 40something businesswoman, Carolyn Bessette Kennedy-lookalike, sexy and sane, cultured and caring, city and country lover. Seeks tall, successful, romantic gentleman, 45-60, with intellect, integrity and wicked sense of humor. A note with photo would be nice - will reciprocate. 7140 ✉

Wind Chill think HEAT INDEX
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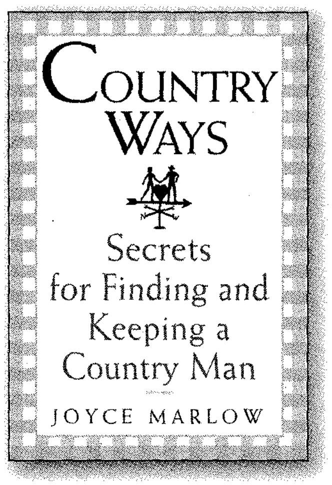
Intelligent, Honest, Spiritual—62, 5'8", 150, financially/emotionally secure, in-shape, enjoys film, classical music, travel, etc., hiking the great outdoors. Seeks smart, attractive woman. 7137 ✉

POZ Gay Guy With Joie De Vivre—Sweet, friendly, white, 47, healthy, totally asymptomatic, nonsmoker, 6', 180 lbs, brown eyes and hair, in great shape. Successful professional - into film, theater, travel, scuba, cooking, the beach, biking, reading and my friends. Comfortable in black tie and black leather. Looking to meet another lean, loving, self-aware, healthy nonsmoker (preferably Manhattanite) of any race, 35-50, who is smart, not afraid to express his opinions, adventuresome, optimistic about life, fun-loving, with his own career, who is looking to date with an eye to a long-term relationship. Send photo and letter. 7116 ✉

Stylish, Willowy, Brainy Brunette—42 (truthfully looks 35), who is successful and loves to laugh, seeks nonsmoking, educated, established, warm, tall male, 40-early 50s, who loves to travel (especially to Italy) and enjoys the arts, for the possibility of finding a long-term relationship. 7163 ✉ ☎

Jewish Mermaid—Seeks tall Jewish man - wit, heart, 33-43, for the real thing. Please send photo and joke. Drug free. 7127 ✉ ☎

Good-Looking, Warm Jewish Male—5'9", brown hair, blue eyes, with great smile, home on water in CT, successful, selective, affectionate, athletic, generous and caring. Enjoy outdoors, laughter, cozy nights, etc. Seeking long-term, special woman, 32-38, who is affectionate, attractive, with similar qualities and pleasures. Photo preferred. 7123 ✉ ☎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JOYCE MARLOW

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The Woman Who Fits—Smart, adventurous, elegant, enthusiastic, kind, seeks her true love Love fine and applied art, unusual music, clever writing, children, partner dancing, driving cross-country, things that take my breath away. BA pysch, MSILR, pursuing law. Mid 30s. Looking for a very smart man with integrity and eclectic interests, who knows the best times are at home. 7152 ✉ ☎

Maybe—Attractive, tall, well-educated 60ish male seeks accomplished, pretty Christian female, nonsmoker, under 45, to explore chemistry, a relationship and maybe more. Photos a must. 7141 ✉

Pretty, Petite And Warm—Professional woman, great sense of humor, late 40s, loves travel, food, movies; seeks intelligent, kind professional or businessman. 7125 ✉ ☎

Got A Stomachache—From thinking about another summer share? Spend the summer with me instead. Jewish female, 36, successful Wall Street professional, seeks down-to-earth, fun, caring man, 35-40, to explore new places near and far. You are aggressive in the office but a teddy bear at home. You enjoy s'mores by the fire, caviar after the theater, Cracker Jacks at the stadium. Send note to begin our adventure. Photo appreciated. 7153 ✉

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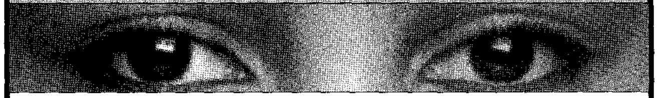

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Italian-Born—Handsome (Al Pacino looks) 30-year-old male seeks smart, sexy woman, max 40, for an easygoing but intimate, passionate relationship. Note/phone. Photo a must. 7126 ✉

Look No Further!—Handsome, successful businessowner, Ivy MBA, seeks special Jewish lady, 28-42. Sense of humor a must. Moms welcome. 7145 ✉☎

Pretty Psychotherapist—40, seeks commitment-minded gentleman, 35-55, who's sensitive, stable, solvent. Interest in the arts, cooking/dining, travel and cats a plus! 7118 ✉

Brooklyn—Retired professor, 60, tall, slim, affluent, Irish, reads a lot, owns large beach house near subway. Seeks retired lady. 7117 ✉

Prints Of Tides—Florida redneck, 6'4", 195 lbs, seeks slim, cerebral blond beach babe, 45-55, for perusal of my etchings (of mud flats). Other activities might include philosophical musings, book discussions, dancing, plays, making movies, sailing, snow skiing, stock-car racing, world travel and trashing Republicans. Prefer nonsmoking '90s woman with mature offspring. 7113 ✉☎

Delicate Grace, Very Pretty—Slender professional, warm, honest, unpretentious. Interests include alleviation of suffering. Seek kindred spirit in 60s, with joie de vivre, for meaningful connection. 7157 ✉

Beautiful MD, Asian, 32, 5'7"—100 lbs, sweet, accomplished - loves classical music, skiing, tennis, dancing. Seeks tall, handsome, single white male, 30-40, sincere, confident, extremely successful and accomplished. 7166 ✉☎

Infectious Laugh And Great Legs—Fun, striking, sweet, long-haired Jewish lady, 5'6", slim, 39, with sparkle, spunk, a mischievous streak, a passion for life, and a love for tennis and skiing. You are kind, funny, warm, spiritual, successful, fit, Jewish, 39-52 and exceptional. Photo appreciated. 7120 ✉☎

Romantic, Handsome And Successful—White male, 40, refined and rugged, great shape, with a passion for life, interested in meeting a very slim, successful professional Asian lady to share travel, cultural arts, friendship and marriage. Photo and phone. 7147 ✉

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Missing—Partner with whom to share my life. He is a successful Jewish man, at least 5'8", 42-55, who is warm, caring, with a sense of humor and a zest for life. If you know him, kindly contact me. This very attractive, 5'7", warm, sincere, down-to-earth professional woman will be forever grateful. Note/photo, please. 7130 ✉

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SERIAL DRIVE-BY HIT MAN

IT'S IN THE AIR: RARE BACTERIUM STRIKES U.S.

CINEMAX IN SOLITARY—A VISIT TO HELL

Above, Ski Lift to Death. Competitors are invited to invent the title of one made-for-television movie.

Results of Competition 931, in which you were asked for items from an unpopular catalogue.

Report: Roadkill. Previously owned food. Dennis Rodman Hair Club for Men. Dog mess. You guys sure know how to dress for dinner. Were the examples that, uh, gross? Sad to think of ourselves as your inspiration. But, hey. Topics you loved: Y2K, Congress, dental floss, military hard- and software. All the president's women, the investigators, and the ever-popular Making Fun of Religion. You must get this from your father; it's never been heard of on my side of the family. Hoping you the same.

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Jerry Silverman, White Plains, N.Y.

PRIVATE RYAN SAVINGS BONDS—Invest now in the DreamWorks Growth Fund.
Susan Harriman, San Francisco, Calif.

BACONET—Let us trace Kevin Bacon's connection to *you*.
Steven Colby, Metuchen, N.J.

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Pauline McDonagh, N.Y.C.

CAST THE FIRST STONE—Stones not included.
B. Bowman, Great Neck, N.Y.

YOU TALKIN' TO *MOI?*—Book of ripostes for the Paris-bound New Yorker.
Chris Doyle, Burke, Va.

And Honorable Mention to:

CABBAGE PATCH ADAMS—New Robin Williams doll from PlayDoktor.
Sarah Gay, Atlanta, Ga.

WIRE TAPS—Let us telegram your condolences. WorldWideWakes.
Paula Doherty, Tiverton, R.I.

TANDOOR VITTLES—New curry-flavored pet chow from Ralston-Purana.
Sparky Allen, Gaithersburg, Md.

FULL MATTEL JACKET—Body armor for kids. Guaranteed bulletproof or your money back.
Bill Harriman, Niantic, Conn.

GAMMA-RAY-BANS—The ultimate in protective and fashionable eyewear. NRC-approved.
Lucy Oblonsky, Newark, Del.

TATTOOS FOR TOTS
John Foshee, Austin, Tex.

CILANTRO ORGANIZER—Compartments for fresh, dried, leaves, stems, powder.
Irene McInerney, Providence, Utah

SHROUD OF TURIN—Imported.
Ruby S. Shnepps, Boca Raton, Fla.

GOITER AID
Chris Leighton, Cambridge, Mass.

WOOD BURNIN' STOVE—Cherry or oak.
Juston Mandel, Bellmore, N.Y.

WHEEL OF FORTUNE COOKIES—Featuring answers from the popular TV show.
Judy Mostowitz, Brooklyn

EPILADDIE—Say good-bye to peach fuzz on your little shaver.
Lars Pettygrove, Charlottesville, Va.

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Fran Manne, Mahwah, N.J.

GLASS CEILING FAN—Office air movers. For the discriminating employer.
Elisa Falciglia, Reston, Va.

THE PERP WALKER—For the aging criminal. Detachable cane and I.V. pole.
Dot Edwards, Galena, Mo.

HEIR OF THE DOG—We'll research your pet's pedigree.
Pablo Zouras, Vienna, Va.

BILL GATES MOSAIC SCREEN SAVER—256 provocative poses.
Bob Dean, Raleigh, N.C.

DIET SALAD DRESSING—500 Islands.
F. Coyne, Narbeth, Pa.

ALLIGATOR GRAND CRU—Le vin du pays de Floride.
Joel F. Crystal, Scarsdale, N.Y.

YETI RUXPIN
Theodore G. Zavales, Bergenfield, N.J.

THE BIG BOOK OF INFOMERCIALS
Peri Crystal, Scarsdale, N.Y.

THE MICKEY MOUSEPAD
Jim Weis, Atlanta, Ga.

HOUSE IMPEACHMENT TRIAL MANAGERS ACTION FIGURES
Jeff Tenzer, N.Y.C.

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Louis Phillips, N.Y.C.

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Marilyn Crystal, Scarsdale, N.Y.

MEASURE YOUR PAIN THRESHHOLD—Rare thumbscrews from days of yore.
Rose Mabel, Roseburg, Ore.

LEATHER AND PEWTER HIP FLASK—For the drunk masquerading as a gentleman.
Shannon Roxborough, Detroit, Mich.

MOGUL THERMOS—Bring your Mouton-Rothschild to work.
Mark McHugh, N.Y.C.

CAT NIPS—Mouse-flavored beverages for puss.
Manny Gumbiner, Beverly Hills, Calif.

THE NORMAN BATES LITTLE TAXIDERMIST KIT—With starter squirrel.
Chuck Smith, Woodbridge, Va.
similarly: Carol Kim, College Point, N.Y.

STEEL/WOOL SLIPPER SOCKS—Reversible.
Jean Sorensen, Herndon, Va.

COLORING EGGS WITH KATHIE LEE AND CODY: THE VIDEO
Weda Mosellie, Phillipsburg, N.J.

LAZY SUSAN FOR ONE
Melissa Roske, N.Y.C.

TWELVE MONTHS OF RHUBARB!
Jeff Brawer, Brookline, Mass.

ESPERANTO THESAURUS—Abridged.
Tim Hanley, N.Y.C.

THE ULTIMATE SPICE GIRLS FIRST HOLY COMMUNION DRESS
Joseph Emanuele, Forest Hills, Pa.

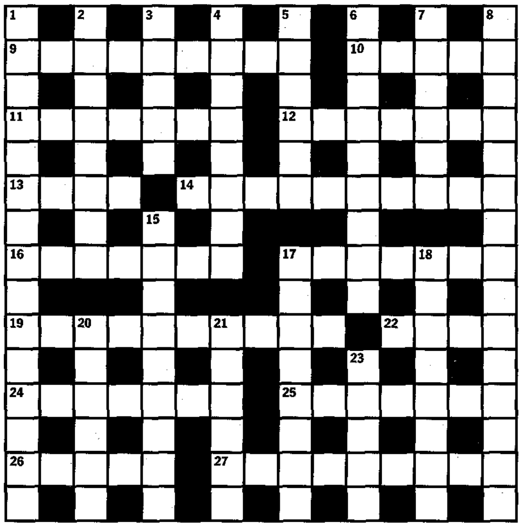
CHUCK'S HUMOR—Collected quips from New York's junior senator.
Linda Giordano, Madison, Ala.

CHIMPOO—Shampoo designed for the funky-monkey look.
Debbie Wengrofsky, Roslyn Heights, N.Y.

(continued on page 172)

The 'Guardian' Crossword

ACROSS
9 Merry monarch—one with a musical instrument. (9)
10 Girl has half-an-hour in a state. (5)
11 Ghostly appearance of horse without carriage. (7)
12 He charges a couple of hundred to the employer. (7)
13 Teases wool into raised rows of knitting. (4)
14 Bore, a title difficult to get rid of. (10)
16 Gave voice when I damaged a tendon. (7)
17 News item—a certain favourite comes last. (7)
19 It doesn't really make fast relative speed. (6,4)
22 Shoulder and stomach. (4)
24 Object of writing. (7)
25 Capital boom possibly follows depression. (7)
26 Odds that aren't. (5)
27 Insecure—has not been paid. (9)

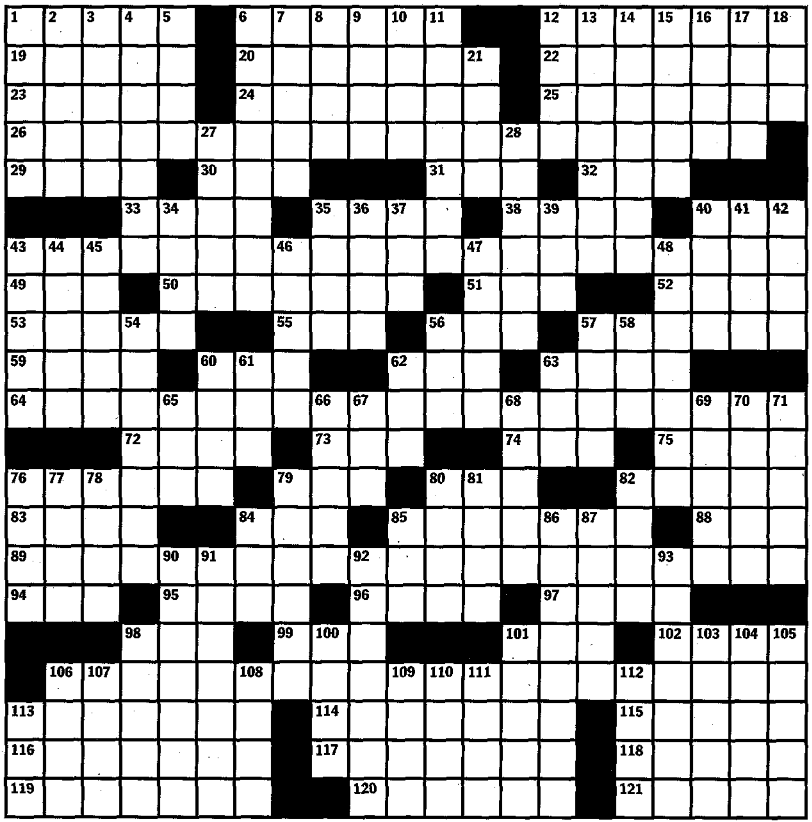


DOWN
1 Examination before lunch of th *Guardian*, say? (3,7,5)
2 Criticism for a decent chap on strike. (8)
3 Looks everywhere for underwear. (5)
4 A runner's base. (5-3)
5 Where in Africa one supports the law to some degree. (6)
6 Shame! Don't believe it! (9)
7 Una upset with sea sickness. (6)
8 Hate and love, for example, can't be decently expressed. (4-6,5)
15 Anyway, it's where the customs may look. (2,3,4)
17 Ready money affected by the Shops Act. (4,4)
18 Introduction before a stroll? (8)
20 Female articles. (6)
21 Stay in touch with the leaders. (4,2)
23 Tick and tick off. (5)

'Colorful Rift': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Lipstick mishap
6 As blind ——
12 Sponges up
19 Florida Key
20 Baked-goods brand
22 Nautical distance unit
23 "Mrs. —— Goes to Paris"
24 Goshen racehorse
25 Royal residences
26 She said: "You have —— in you."
29 Shopper's bonanza
30 Vocalized pauses
31 D.D.E.'s predecessor
32 Teachers' org.
33 Late-night TV host
35 Canal of song
38 What Abdul the Bulbul was
40 Milne marsupial
43 He said: "I can't stand your ——."
49 Suffix with ethyl
50 Sets in from the margin
51 Bark shrilly
52 Capital of Latvia
53 Shining example
55 Soap ingredient
56 Half a creamy candy
57 Part of T.G.I.F.
59 Disposes (of)
60 Tony-winner Caldwell
62 Vintner's vessel
63 Apollo 11's destination
64 She said: "Some ——."
72 "—— Misbehavin' "
73 Small salamander
74 Batter's success
75 Swordplay weapon
76 Trigonometry function
79 Self-importance
80 Fitness facility
82 Teheran citizen
83 Milky gem
84 Boxing great
85 Filled sack used in games
88 M.D.s' associates
89 He said: "The harm is ——?"
94 Interrogate
95 Ammo for kids' shooters
96 Hatchback, e.g.
97 Mend holes
98 Cry out loud
99 Heston role
101 Priest's garment
102 Palindromic pop group
106 They both said: "—— fully."
113 North African republic
114 Plane's wing flap
115 Inaccurate
116 As a matter of fact
117 Nimoy of "Star Trek"
118 Flat hat
119 Navy kitchen workers
120 Fingerprint features
121 Ferber name-alikes

DOWN
1 Serbs, Croats, etc.
2 "West Side Story" heroine
3 Swashbuckler Flynn
4 In a nimble way
5 Bower flower
6 Starlike celestial body
7 Onyx's relatives
8 Lined up
9 Cleansing experience
10 Edmonton's prov.
11 Grew molars
12 Egyptian cobras
13 Hippie
14 Rival of Mozart
15 Nebraska's largest city
16 Costa ——
17 Wasn't colorfast
18 Pierre's possessive pronoun
21 Slips up
27 Mortise's go-with
28 Nevadan's neighbor
34 Malevolent
35 Start of a choosing chant
36 Have status
37 Those elected
39 Atlas drawing
40 Drug bust
41 Gymnast Korbut
42 Give the go-ahead
43 Creepy
44 Gandhi land
45 In want
46 Notable person, informally
47 Japanese city, anagram of Tokyo
48 Old washday device
54 Attacks violently
56 Humbug's companion
57 Print-style choice
58 Curtain hardware
60 Zip Code information
61 Away from home
62 Fido's doc
63 —— tai, rum drink
65 Yang's counterpart
66 Slangily lawful
67 E.T.'s transport
68 Express gratitude
69 Mod painter's genre
70 —— Lenape Indians
71 Certain believer
76 Closing music
77 Major composition
78 Torpedoed
79 Otis of elevator fame
80 Ticketholder's claim
81 With Alto, a California city
82 Operatic prince
84 "Caught ya!"
85 Air-conditioner measure: abbr.
86 Sharply eroded regions
87 "3 Men and ——," 1987 film
90 Pogo is one
91 Online location
92 Not as late
93 Without a gun
98 Uses a swizzle stick
100 Russia's —— Mountains
101 Idolize
103 Wee Scot
104 "One if by land, and two if ——"
105 Aides, for short
106 63-Across, French-style
107 Tolkien's tree giants
108 Lyricist Sammy
109 "The Time Machine" people
110 Take care of
111 "He's —— Picker" (Irving Berlin tune)
112 Kaplan or Pressman
113 Dickens's "Tiny" boy



334

Solutions to last week's puzzles appear on page 172.

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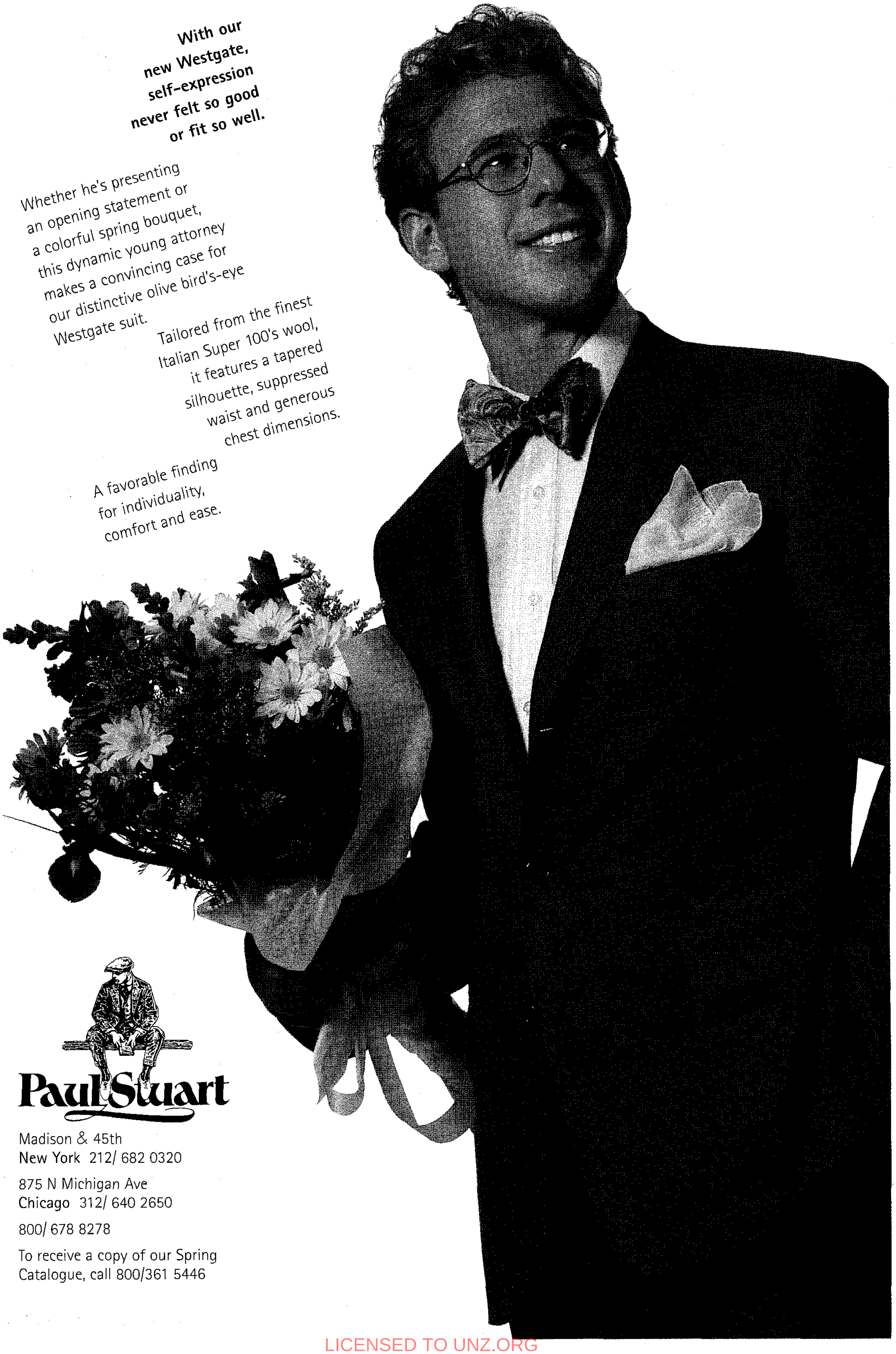

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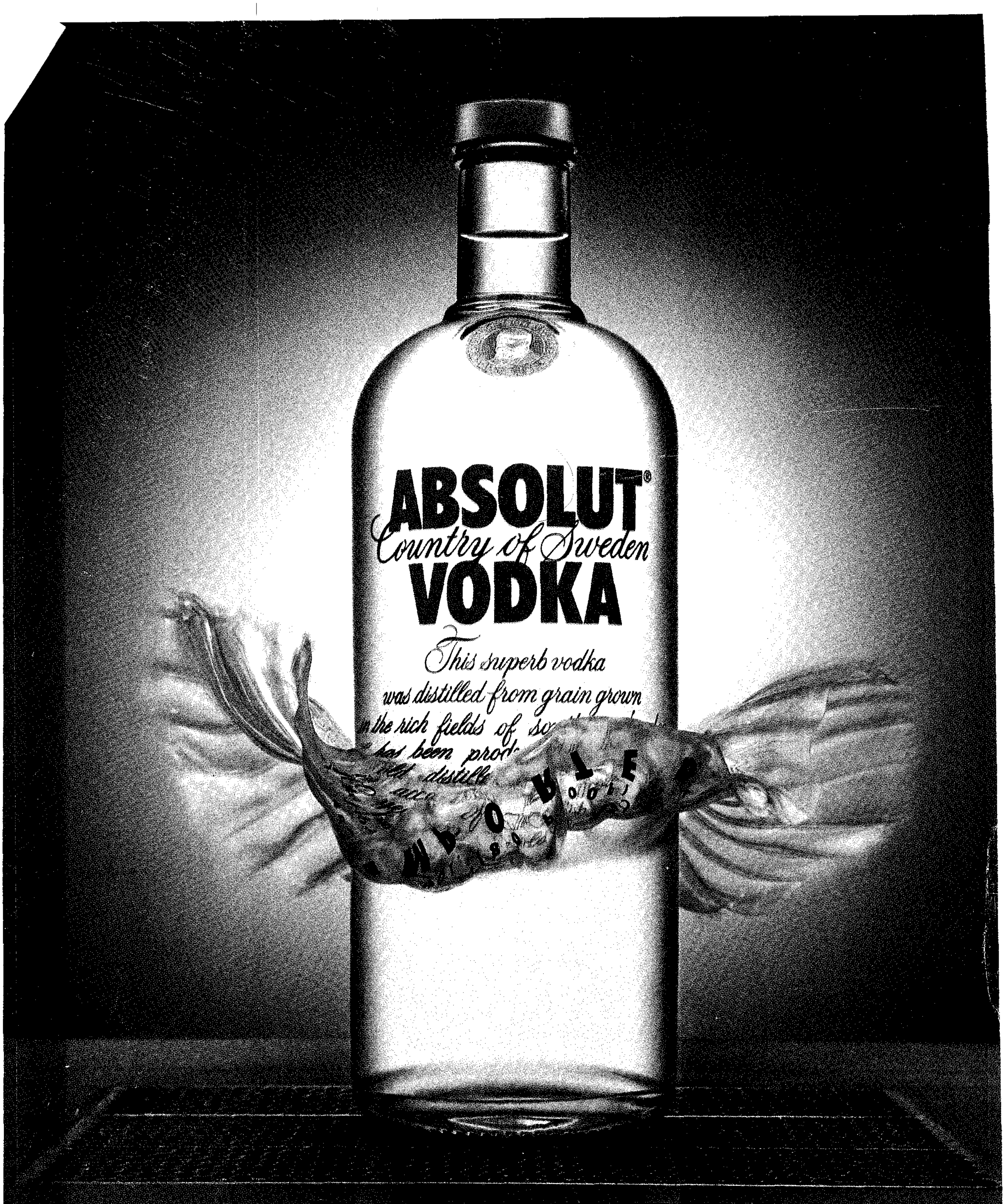
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